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# THE NEW YORK



# DRAMATIC MIRROR

VOL. LIX, NO. 1,515.

NEW YORK: SATURDAY, JANUARY 4, 1908.

PRICE TEN CENTS.

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Photo by Baker, Columbus, Ohio.

THREE KEATONS.



# THE NATINEE GIRL



It opens an interesting question, the rumor, if true, that Mabel Taliaferro, at the end of her season in Polly of the Circus, will retire permanently from the stage.

Miss Taliaferro, who when she played a child's part in Pippa Passes, met the young manager whose wife she has become, and who has not appeared upon the stage since her marriage, is of the exquisite age of twenty. Sixteen is broad and buttery, and twenty-five is acidly worldly, but that stage that lies between, that we call twenty, is the most alluring of ages. Behind it lies the charming innocence and the palling ignorance of youth, before it the world, with its open and interlined and blotched pages. To be twenty is to stand upon the borderline of child and woman life and to look upon both with comprehending eyes.

If Miss Taliaferro, whom James A. Herne said was the greatest child actress in the world, leaves the stage in her twentieth year she will leave behind the memory of a most lovable child actress, and may escape—though that faces her is extremely doubtful—the mediocre womanhood that is always prophesied of the successful child actress. If we are to remember her last as Polly of the Circus, sweet, appealing, wistful, with gleams of the gold of womanhood among the silver of childhood, the role will live for us as a butterfly in amber.

In a tall, slim vase on my desk is a single leaf from a rose geranium. Visitors to my study ask me why I keep the fading leaf whose green is merging into brown. I answer that I shall keep it as long as I can because it is a reminder of the pleasantest and the most unpleasant incident of Christmas.

The unpleasant one is merely by way of contrast with the pleasantest. A young woman, an actress out of an engagement, spoke of the coming of the day of good will. "I hate it," she said, "and will be glad when it is over. When people give me Christmas presents it makes me mad."

"Last Christmas I was staying at a boarding house in New York. No presents came for me. After awhile one of the maids came up bringing me a pincushion she had made. I wanted to throw it at her. I hope no one will invite me to a Christmas dinner. If I am invited I know that I have been asked because people are sorry for me. I hate being pitied."

Tucked away among other prospective Christmas gifts, in their bed of tissue paper, was a bit of embroidery that had been destined as my remembrance for this young woman. When I left her I hastened to the drawer where the wee gift lay, unwrapped it and addressed the stuffy symbol of Christmas spirit to someone else, to whom I knew a Christmas token gave no offense. And the bitterness of the young woman's mood lay heavy upon me for days.

On Christmas eve I met a white-haired actress, who is likewise looking for an engagement. In her arm was a package wrapped in white tissue paper, from the top of which one caught a glimpse of green. She smiled a greeting, turned back a corner of the paper and daintily broke off a fragrant leaf.

"A merry Christmas to you, my dear," she said. "There is no work and so no money to buy Christmas gifts, but I cut the thickest stalk off my rose geranium and said, 'I will give a leaf of this with my love and a Merry Christmas to every friend I meet.' I have given away twenty and there are still three or four leaves left."

I placed the leaf where it will remind me every moment of the mellowness of sweet old age, in contrast with the self-centredness of a bitter youth. It was an unforgettable Christmas lesson.

London, that will not have Granville Barker's Waste, is to share with Berlin, Channing Pollock's dramatization of The Secret Orchard. The censor who frowned upon one will, it is expected, tolerate the other, for he has already permitted another dramatization of the Castle novel to go into the hands of the Kendals, and suffered a performance of it.

The repellent features of Mr. Barker's play seem to Mr. Redford's mind to have lain not in the problem presented. There could scarcely be a more insistent problem than that of The Secret Orchard. But Mr. Barker makes a neurotic woman pursue an indifferent man, too worldly and with too active a sense of humor to play the Joseph. And he causes her to die at the hands of a physician with more greed than scruples. This is a cancerous theme cancerously treated. The man, after some quarrels with the established church, in a mood of "What's the Use?" kills himself, and someone, coming upon the body, cries, "What a waste."

Whether of the hero's or Mr. Barker's talents is not clearly apparent.

Reassuring, after the complaints of the stultifying effect of playing the same part several seasons, the numbing results upon the actor of a play's success, was the exclamation of Rose Stahl, on the night when she gave her twenty-third hundredth performance of Patricia in The Chorus Lady.

"Tired of her? I'm just beginning to know her. I used to play the body of Patricia. Now I'm coming to know her soul."

And Miss Anglin's assertion, after playing The Great Divide for two years: "Mr. Miller and I are always seeing something new in the play—always finding new depths of meaning

we had not known that Mr. Moody intended to put into it." And Edmund Bruce, who is in the fourth year of The Lion and the Mouse, says: "Tired of John Ryder? No, indeed! I'm always finding out something I hadn't suspected about him, and putting it into the performance."

What a hearty reception means to an actress is shown in this glimpse a star has given us by swinging open the door of her heart for a moment by a letter. I will not publish her name. Perhaps this page from her letter was a confidence, though she doesn't so say:

"I found your Christmas gift when I got home to the hotel that night. I asked God to bless you for it. I was down and out at the finish, because everyone was so lovely to me that my heart had gone out from me, and I had not strength enough to get to bed. My maid had to put me to bed."

"They made me make a speech. They all crowded the aisles and kept up a roar of applause, and the women—God bless them!—looked up at me with their eyes shining with love; yes, real love."

"When it was over and I tried to grope my way through tears to my dressing-room I stumbled into my manager, and his eyes were wet, too. And we both reached for each other's hands and said, 'It is worth all the money in the world.'"

A foreigner, who is singing for our delectation this season, has a not too intimate acquaintance with the English language.

"Strange! Strange!" was his comment strictly interpreted. "I had heard that you Americans were Puritans. Now I am sure of it. For every other double door I pass has the right door open, as though inviting, and on the left, up high, is the word 'No.' Your doorways are like women: With their eyes they invite, and with their voices they repel. It is strange. On every other door is 'No.' Why don't they have on some American doors the word 'Yes'?"

Edward H. Sothorn is being quoted as the father of some aphorisms in dramatic art:

"My father used always to say to me: 'Never fail to ask the stage-manager Why? That is a good rule. Never do anything until you know the reason why.'"

"The successful actor must devote his life to technique."

"A triumph of technique is that it is so perfect as to be unobservable. When, by hard work, he achieves perfection, it must look like mere instinct."

"I carried this from Stevenson over to the theatre and read it to my company: 'In your own act how your head over technique.'"

"Action does not mean merely physical action." It is a clash of temperaments whether expressed in blows or words or intonation.

"The one-part man is sure to become mannered, while the repertoire man is on the alert."

"I cannot see why there is any subject which cannot be so treated dramatically that it will lose its offensiveness. It can be true to life and yet delicate."

"The actor will deserve well of his public when he deserves well of his art. He deserves well of his art when he has seriously tried to master its technique."

"He will win half the battle of technique when he depends least upon gesture. And he will win it all when he selects his plays with a conscience and interprets them with a soul."

Mary Boland, who has seen Prince Danilov on both sides of the Atlantic, declares that Donald Brian is "The most graceful man in the world." No one has arisen to dispute her.

There is a manager who makes the members of his company privately designate "The Saint." They cite the fact that when he saw evidence of the heart wanderings of a member of the company he engaged the wanderer's wife for a minor part in the company, that the forlorn one might have, in the battle for supremacy in her husband's affections, the advantage of propinquity. The latest story, which they tell to confirm his saintship concerns one of the company who disappeared for three engagements. As mysteriously as he had disappeared he returned. He avoided the eyes of his fellow players. Surly he replied to their jests.

The kind souls in the company were restless and apprehensive. "What will The Saint do?" they asked each other.

What he did they were all present to see. The company had assembled upon the stage. The curtain was about to rise when a warning Hah hah hah arrested the action. The Saint had arrived.

He crossed the stage to the left entrance where stood the man who had disappeared and returned. The kind souls trembled. The ill-natured ones rose upon tiptoe and strained their ears for the climax. Not one of them expected that which happened. For The Saint walked straight to the culprit who stood with drooping head and took him in his arms.

No word passed between the two. The eavesdroppers are sure of that. But into the face of the culprit passed a radiance of gratitude, and how well he played that night! Better they said than ever before in his life.

It was his first disappearance, and they predict it will be his last.

A contributor assures me in undoubted sincerity that she knows personally Stephanie Longfellow, the charming young leading woman in Checkers, and that she has seen indisputable evidence that the actress is a kind woman of the most beloved of American poets. The Matinee Girl congratulates Miss Longfellow on the relationship and is glad to know that on the Pacific Coast there lives and hustles a brother of Sir Truthful Henry Warner, Press Agent.

Frank Keenan, although always a performer of essentially serious parts, can never off the stage remain other than the wag for three consecutive minutes. Recently an interviewer wrote him asking for an interview that should "not be the ordinary flippant theatrical chat."

"Thank you," responded Mr. Keenan. "Please call on Sunday, at two, and we'll have a solemn hour together."

When the grave-faced interviewer called Frank Keenan received him with set features, and led him to the dimmest and dampest corner in the little drawing-room of his home near Riverside Drive.

"My good brother," he said, in sepulchral tones, "will you lead in prayer?"

THE MATINEE GIRL.

## REVIEWS OF NEW PLAYS.

### A BUSY AND SOMEWHAT NERVOUS CHRISTMAS WEEK OF PRODUCTIONS.

James K. Hackett in an English-Made Play of Purpose—Under the Greenwood Tree a Pleasant Fantasy—Ethel Barrymore's New Role—Circus and Sentiment at the Liberty—Dr. Kamp's Revolutionary Treatise in German—Music, North and Maledrama at the Combination Houses.

To be reviewed next week:

ROSEMERIDALE.....Lyric  
THE COURT.....Hipp  
MISS HOOD.....Criterion  
THE CARD KING OF THE COURT.....American  
TONY THE BOOTLACE.....Metropolis

#### Daly's—John Gladye's Honor.

Play in four acts, by Alfred Sutro. Produced Dec. 23 (James K. Hackett, manager).

John Gladye.....James K. Hackett  
Larode.....William Sauter  
Howard Colclough.....George M. Graham  
Christopher Bransley.....David Glendish  
Michael Shumur.....Walter D. Greene  
Walters.....Lawrence Eddinger  
Servants.....Frank W. Hunter  
Muriel Gladye.....Miss Darragh  
Princess de Castagnary.....Olive Oliver  
Lady Larode.....Ida Waterman  
Mrs. Bennett.....Beatrice Beckley  
Dora Longman.....Irene Moore

John Gladye's Honor is Sutro in his second best, his ready-made, humor. The play is interesting, some times gripping, and the characterization is excellent, but it is much below the author's other works with which New York is familiar. It is so obviously built for a definite purpose that it carries very little air of genuineness. Yet it has been one of the big successes of London.

John Gladye is an American millionaire, whose efforts at money getting prevent him giving quite as much attention to his wife as he should. She is left to amuse herself while he supplies the money, and during her residence in Paris she falls in love with an artist, Larode. A telegram from Larode's mother brings John to France. He, not suspecting his wife of any short-comings, offers to give her more of the attention and love she requires. He believes that Larode is in love with Mrs. Gladye, and believes, likewise, his wife's assurance of her fidelity, given without asking. In order to put a stop to Larode's attentions, John has an interview with the artist and requests him to come his visits to Mrs. Gladye. John is called away from the room for a moment, and Mrs. Gladye and Larode meet. They agree to elope together. Their conversation is partly overheard by an old servant, who blurs out to Gladye that his wife and Larode have spoken together. John takes his wife with him and she makes a false confession. She says she and Larode have been close friends, but that their relationship had ended long before. John believes her and agrees to forgive her. But Michael Shumur, John's confidential clerk, reports that he has seen Mrs. Gladye order a cab to go to Larode's studio when John believed she was going to a reception.

The last act takes place in the studio. Larode is packing up preparatory to leaving and is scornfully rejecting the good advice of an old friend. Mrs. Gladye arrives and is kept hidden while Larode gets rid of his mother, making an inopportune call. John comes to the studio. He finds his wife and her woman friend alone. Gladye, in his first anger, threatens her and she denies him. She declares her love for Larode and her hatred of her husband. Then Larode comes back. Gladye, instead of attacking him, offers him the woman. "Take her," he says, "and teach her not to lie and be unfaithful," and leaves them together.

Mr. Hackett gives a well conceived and carefully studied performance of Gladye, not particularly convincing. It is true, but the character itself is unreal; full of a sort of sentimental Tommy nobility that is more stagey than human. The stronger scenes are played with much regard for effect, rather too broadly for people in the first few rows of the orchestra. The facial work is good, and Mr. Hackett's voice is always expressive.

Mrs. Darragh, as Mrs. Gladye, is not bad, so far as acting is concerned, though her methods are hard, cold and theatric. Her personality is unmagentic, however, and she suggests not all the kind of woman who would, either deliberately or impulsively, take the chance at eloping according to the manner of the play. Olive Oliver, as Princess de Castagnary, Mrs. Gladye's friend, does excellent, almost faultless work. Ida Waterman, as Lady Larode, is also extremely good, and Beatrice Beckley does well as Mrs. Bennett. Irene Moore, Dora Longman, Gladye's seventeen-year-old niece, plays the part with a little too much childishness, but with much charm.

George M. Graham, as a good-natured, well-bred young man, Howard Colclough, is capital. In fact, his acting ranks with the best seen on the stage this season. William Sauter is good as Larode, and principally effective in the second act. David Glendish is well cast as Christopher Bransley, Larode's experienced friend. Steven Green gives a fine characterization in the role of Michael Shumur, and Lawrence Eddinger gives a natural performance in the part of the old clerk, Walters.

#### Garwick—Under the Greenwood Tree.

Comedy, in four acts, by H. V. Ramond. Produced Dec. 25. (Maxine Elliott, manager.)

Sir Kenneth Friarly.....Eric Matutin  
Mr. Knappton Bowles.....Arthur Claremont  
J. G. M. Hyllon, Esq., J. P.....Dallas Cairns  
Bessy Jones.....J. W. Benson  
Daisy.....W. J. Yeltham  
Giles.....Felix Edwards  
Edwina.....Charles Wellesley  
Mrs. Knappton Bowles.....Miss H. M. Fraser  
Peggy Inghedew.....Mary Jerrold  
A Gypsy Woman.....Ada Ellingley  
Mary Hamilton.....Maxine Elliott

Here is a little fantasy, altogether improbable, and as delightfully possible as a fairy tale. All but the first act sparkles with lively humor, with bright dialogue and unexpected incident, informed with a very attractive philosophy of life and decorated with a gentle, good-natured satire.

Mary Hamilton is a much pestered heiress, with untold wealth and an independent spirit. In order to get away from begging letters and a legion of suitors, she buys a gypsy van and goes to the woods to lead the simple life. She takes along her secretary, Peggy Inghedew, whose love knows no bounds and bears the terrors of wood insects, influenza and canned food for her mistress' sake. Sir Kenneth Friarly, a callow, callish boy, is invited down for a week end visit, and the chauffeur and motor are taken along for emergencies. In the second act, in a marshy, malarial looking glade, Mary and Peggy are more or less happily ensconced in their van, and Sir Kenneth has just arrived on his visit. To keep in the spirit of the woods, the young man puts on an old suit of corduroy and removes his all too worldly boots. Mary goes in bathing in the lake and reclines on a primrose bank and is thoroughly at peace. But Kenneth is arrested as a gypsy at the order of the owner of the land, J. G. M. Hyllon, Esq., justice of the peace. The Squire is a young man, and when he sees Mary, now dressed in a gypsy garb, he instantly falls in love with her and she invites him to return at moonrise to dinner.

The third act takes place in the evening. Dinner, with a service of wild silver, is spread on the grass, and Mary and Peggy are prepared to receive the caller, who, by a happy comment called Adam. But Peggy loses of Sir Kenneth's incarceration in the village jail and sets off to

effect his rescue. Adam, in dinner clothes, calls, and in spite of the appearance against her, he proposes to Mary and she instinctively consents to marry him next day. He has no more departed than Mary is attached by real gypsy and tied to a tree while her van is ransomed. The Squire hears a struggle, returns and is knocked on the head. The gypsies depart in fear and Mary is released by Peggy and Sir Kenneth, just returned. Mary at once turns her attention to the injured Adam. She binds up his head, draws him with a splint and cuts off his coat sleeve to end his broken arm, which is not broken at all. Then she puts him to bed in the van and mounts guard outside, with Peggy asleep in a very small tent and Sir Kenneth near at hand but hidden.

Next morning the Squire awakens, renews his suit and packs off home to bring back proper wedding garments for Mary. Mary awakens Peggy, announces her approaching marriage and receives the bridegroom, returning willing to marry her no matter what she wears. He refuses to pay any attention to Mary's declarations of wealth, but holds out his hands for her to come to him just as she is. She comes.

The charm of Miss Elliott would make a far less agreeable play pleasing, and in this case she adds her fine qualities to those of the comedy. Her work is so good it does not need comment. She has the advantage of a support capable of feeling and expressing the spirit of the play-wright. Mary Jerrold as Peggy, the matter-of-fact secretary, is a constant delight and plays with such an outburst of comedy as to deserve the same comment as Miss Elliott herself—none at all. Miss H. M. Fraser is also good as Mary's elderly, complacent friend, Mrs. Knappton Bowles, and Ada Ellingley makes a realistic gypsy woman. Eric Matutin as Sir Kenneth is excellent in his awkward, impetuous boyishness; a character undergoing a ridiculous transmutation from formal conventionality to the exuberance of a young fawn. Dallas Cairns played Squire Hilton last week in the absence of Charles Cherry, who was suffering from a sprained ankle. Mr. Cairns did very well with the part and made it readily conceivable that Mary should fall in love with him. Arthur Claremont is capital as Knappton Bowles, and W. J. Yeltham as Giles, the agreeable gypsy. Felix Edwards as Gipsy, the chauffeur, lends much humor to the part. The other roles are very small.

The setting of the last three acts, "under the greenwood tree," is well painted and well arranged.

#### Liberty—Polly of the Circus.

Play, in three acts, by Margaret Mayo. Produced Dec. 23. (Frederick Thompson, manager.)

The Rev. John Douglas.....Malcolm Williams  
Deacon Strong.....James Cherry  
Deacon Elverson.....J. B. Hollis  
Doctor Hartley.....Herbert Aylin  
Bessy Jones.....Guy Nichols  
Uncle Toby.....J. W. Benson  
Big Jim.....Joseph Brennan  
Joe Barker.....J. W. Benson  
Mrs. Willoughby.....Mathilde Welling  
Willie Willoughby.....W. Barton James  
Jennie Willoughby.....Dorothy Lane  
Julia Strong.....Dorothy Lane  
Miss Perkins.....Jennie Wetherby  
Mandy Jones.....Mattie Ferguson  
Polly.....Mabel Taliaferro

There is not enough story to this little drama, so, in spite of the oddity of its settings, it only mildly interests. All the thought of the producers, including the playwright, appears to have been centered on the possibilities of the circus scenes, until the necessity for a plot with its attending conflict was forgotten.

The play opens well. The scene is the study of a country minister. Adjacent to the parsonage is a vacant lot, where a circus is exhibiting, much to the outward disgust and inward delight of the church people. During the evening performance one of the riders, Polly, is badly hurt by a fall from her horse, and is brought to the minister's home unconscious. The Rev. John Douglas promises the girl's nearest friends, a box canvasser, Big Jim, and a clown, Uncle Toby, to take care of Polly until she recovers, a matter of some months. Part of the pastor's congregation are shocked at the idea and take it upon themselves to inform the other charitable members of the church. The second scene takes place in Polly's room next morning. The show has gone on and left her behind, and she recovers consciousness in strange surroundings. The contrast between the minister and the circus girl is well brought out, but the scene gets no where and ends with the reading of a verse from the story of Ruth and Naomi.

The second act, showing the garden of the parsonage, takes place eleven months later. Polly has entirely recovered from her injury and is taking part in the activities of the church. She has lost her desire for the circus and the love of the new life, and, especially of the minister, who has taught her to forget the circus. But the minister's congregation objects to her presence and insists on her being sent back to join the show. The pastor refuses to give her up, though he does suggest to Polly that she go away to school, a proposition which she rejects. But she learns of the deacons' objections to her, and when Big Jim appears, ahead of the show, she goes back with him without explaining the reason.

The circus lot lack of the main tent is the first scene of the third act. Various performers pass in and out, and the music of the circus is heard. Polly, since her return, has been in bad form, and is causing the manager much worry. This gentleman threatens to discharge her if she does not improve. The minister comes to hunt her, and learns from Big Jim that she is not happy. From Polly herself he learns why she left him. He asks her to marry him, and just as she accepts she is called for her turn in the main tent. Polly falls in her riding, falls from her horse, and is caught by the minister, as a climax to the scene. The final scene is a tableau showing the circus lot after the show has ended. In the distance the wagons, with flickering lights, are seen winding along a road over a hill, and in the foreground stand Polly and the minister, hand in hand, watching them.

Mabel Taliaferro as Polly is delightful in every scene. Coupled with her charming personality is acting ability worthy of her elevation to stardom, and if this role is to be her last the stage will lose an unusually gifted actress. She represents most convincingly the transition from girlhood to womanhood, with a remarkable insight into the subtle changes that mark this period. Her reading is excellent.

The best work in the play, after Miss Taliaferro, is furnished by John Findlay as Uncle Toby, the clown; Joseph Brennan as Big Jim, the box canvasser; and Guy Nichols as Bessy Jones, a lazy negro. Mr. Findlay's ripe experience and pleasant personality are much missed after the first act, the only act in which he appears. Malcolm Williams as the Rev. John Douglas speaks indistinctly, but his characterization of the young minister is very agreeable. James Cherry as the narrow-minded Deacon Strong is satisfactory, and J. B. Hollis does very well with the impossible character role of Deacon Elverson. J. W. Benson as Herbert Aylin is bad as the doctor.

The women in the cast have but slight opportunity. Mathilde Welling plays a snobbish widow, Mrs. Willoughby, very well, and Jennie Wetherby as Miss Perkins is a conventional spinster. Mattie Ferguson as Mandy Jones, a colored servant, lends geniality to the part, but she does not make a likable negro. Dorothy Lane is lost in the role of Julia Strong. Doris Lane and Edith Wild. The circus performers are Peter and Madame Barlow, Miss St. Leon, Harry Nelson and Miss Rania.

On Tuesday night the circus scene, which had been criticised as delaying the action of the play, was omitted, but was put back on the following evening and will be continued.

On the whole, the piece is very entertaining and will be a success. Though the plot is weak and the story hackneyed, there is sufficient novelty in the setting to combine with Miss Taliaferro's charm to please audiences for a good many weeks.







# THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1894)

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street  
(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President,  
12 West 40th Street. LYMAN O. FISKE, Secy. and Treas.,  
121 West 42d Street.

CHICAGO OFFICE:

(Ole L. Colburn, Representative)  
40 Grand Opera House Building.

HARRISON GREY FISKE,  
EDITOR.

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Canadian subscriptions \$3.41 per annum. All other foreign countries \$3.50, postage prepaid.

Telephone number, 933 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Agents St.; Norman's Tourist Agency, 25 Regent St., W. C.; Murray's Exchange, 2 Northumberland Ave., W. C. In Paris at Bruckmann's, 11 Avenue de l'Opera. In Liverpool, at Lister & Co., 21 Abchurch Lane. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - JANUARY 4, 1908.

Largest Dramatic Circulation in the World.

## A RADICAL NOTION.

UPON first consideration, the device of GORDON CRAIG to reform—meaning to form again and in new fashion—the drama, the stage and all that visually and mentally pertains to the theatre, seems like a fantastic notion, or series of notions, of one bent upon pure absurdity.

Mr. CRAIG does not attack the drama, which he declares "too good, at least too complicated," for the stage in present circumstances, but of course it must go if he banishes the actor, who, he says, "is too poor for it." He alleges and speculates:

Eliminate the actor and the drama and you will have left what? Why, the stage itself—a cleared foundation upon which one may reasonably hope to rebuild something worth while. The actor is the base of the stage partly from his personal incapacity, partly in the nature of the case. Admittedly we have in any generation only a handful of artists who are competent to interpret a fine play, and only a few dozen who are even tolerable in such a capacity. This remnant we necessarily enjoy under grave drawbacks. Their associates are often absurd and offensive. We may conceive of a worthy rendering of a great character, but hardly of a great play. In short, persons of taste who still endure the theatre do so for the sake or in the hope of the rare actor of genius.

Mr. CRAIG's theory is that the average player so seldom strikes the right note in his work that almost steadily he is a distraction to the witnessing intelligence in artistic expectation. And for those who demand the pleasure that the stage ought to furnish, Mr. CRAIG would supply a substitute for its present mechanism. On the bare stage, its living drama and interpreters having been cast out, he would erect something in place of scenery that may appeal to an idiosyncratic sense of the artistic, although to most persons it would not only be unlike anything ever before seen in the theatre, but strange even to the common imagination. His main idea is to give the effect of vast spaces, and for actors he would provide not even puppets, but gaunt profile figures fashioned from boards. These figures would have no gestures, but could be moved readily from point to point, while for perspective purposes smaller boards cut in the outlined semblance of human creatures could be used to represent persons at varying distances—something Mr. CRAIG assumes the present stage does

not achieve with that fidelity to perspective that alone satisfies the artistic sense.

While this innovator does not regard present drama as practicable for the stage, owing to interpretative lacks as they appear to him, he believes drama ought to attain "a cherished literary form," read instead of acted. He is not ready to substitute something for present drama, but hopes it will be found "in some simple and abstract form of motion and illumination, needing neither the presence of the actor nor any overt explanation in words."

Explained in brief, Mr. CRAIG's device is called "pure scene," embodying the effect of his setting with his figures in "a series of movements that shall be beautiful in themselves and shall need no other interpretation than the imagination of the spectator." His figures, apparently, are to be set into and become a part of a picture, for each is supposed to hold a pose for an entire act. This, surely, would mean an appeal to imagination, but would be meaningless to the bulk of persons who now find joy in various phases of theatrical representation. To such persons artistic abstractions are wholly foreign.

FRANCIS COTTON, who explains this idea at some length, says that "whether the innovation is a big thing, or destined to supersede the present theatre, or whether it is a little and precious thing, delightful in itself, but leading nowhere, is the question that criticism will sooner or later have to answer." It would seem to be easy to answer at once. No such device could possibly appeal, as a whole, to any considerable number of the mass that makes up the theatre public. Therefore it cannot definitely and directly affect the theatre as it exists.

It is said that Mr. CRAIG's series of devices is to be tested elaborately in theatres at Munich and Florence. His plea that so many actors are incompetent will find many indorsers in all countries, for in acting as in other artistic professions the number of geniuses or even of persons of great talent in the multitude is small. Nothing so radical as Mr. CRAIG's elaborate but lifeless notion can attract other than a curious attention, save that it is possible that a detail of his idea, as to great bodies of small figures, as of an army, run in silhouette across the back scene, may find a place in connection with the methods and means of the theatre which he would abolish.

## ITS THIRTIETH YEAR.

WITH this number THE MIRROR begins its thirtieth year of publication and its fifty-ninth volume.

For all these years this journal has striven with an eye single to the best interests of the dramatic profession, and in furtherance of the art and honor of the theatre.

Its success in its field cannot be questioned. It is recognized as the representative journal of the stage, not only in America, but in other countries in which the theatre flourishes as an institution related to the arts, as well as a medium of public pleasure.

Moreover, in a greater measure than has been known of any other dramatic journal, THE MIRROR is appreciated by the general press here and abroad, and by thousands of non-professional readers in addition to its regular clientele.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses for which. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

L. C. V., New York City: Your question was answered in this column in last week's MIRROR.

JOSEPH LONS, St. Louis: Charles W. Glover was a musical composer and instrumentalist. He was born in 1808 and died in 1883.

J. S. J., New Haven: Blue Ribbons is a farcical comedy in three acts; it was written by Walter Browne and J. E. Soden.

C. T., North Carolina: Mary Anderson, the American actress, was born at Sacramento, Cal., on July 28, 1858.

JOHNSON, New York City: Yes, Bruce McLean was out of the cast of When Knighthood Was in Flower at the Criterion on the evening of May 7, 1901. His part was played by David Torrence.

M. GROVES, Brooklyn: George W. Howard made his first appearance in the title role of Captain Jinks at the Garrick Theatre on May 9, 1901.

L. M. NEWMAN, New York City: The Princess and Dockwiler Minstrel company followed The Girl from Up There at the Herald Square Theatre on March 11, 1901.

LOUIS GIBSON, Boston: Ellen Farren, the actress, made her debut on the stage when she was seven years old, in Dick Whittington, at the Victoria Theatre, London. She was born in 1848.

## IN PASSING.

The Old Year's dead.  
Again ambition's dreams run rife,  
And fancies riot in my brain,  
For gone's the Old Year's toil and strife,  
The hopes, the joys that ne'er took life,  
The fears that hovered in their train.

The New Year lives.

With stouter heart and clearer view,  
For armored stronger than of yore,  
Regrets well forged in weapons true,  
The goal, fair missed, I'll seek anew,  
And fight to win as ne'er before.

OSMAY A. COORE.

## PERSONAL.

Photo by Dupont, N. Y.

MORLEY.—Catherine Morley, whose portrait appears above, is a beautiful California woman, who has recently been with one of Mr. Belasco's companies. Miss Morley comes of a literary and professional family, has a very attractive personality and is highly educated. Her career will be watched with much interest.

NORDICA.—Lillian Nordica has been obtained by Henry Russell for the San Carlo Opera company, and made her first appearance with the company with La Gioconda in Boston last Saturday.

LEMOYNE.—Mrs. Sarah Cowell LeMoynes's readings from Macbeth, which are to be given at the Lyceum Theatre on Jan. 3 and 7, will be followed by readings from Browning on Jan. 10 and by a reading of the four Queen Katherine scenes from Henry VIII, on Jan. 14.

NETHERSOLE.—Olga Nethersole produced, at Cleveland, on Dec. 23, The Submarine, a one-act play, in two scenes, adapted from the French.

TALLAFERRO.—Mabel Tallafarro was injured in a carriage accident while on her way to the theatre last Thursday night and received bad cuts on the arm and leg. Her carriage was struck by a trolley car while crossing Broadway. Her injuries were dressed by a physician at the theatre and she played her role with her arm bandaged.

DREW.—John Drew is collecting material for a history of the Drew family, which he expects to publish shortly.

MURPHY.—Tim Murphy, after five months' uninterrupted touring, will act A Corner in Coffee for the last time on Jan. 9 and then devote seventeen days to rehearsals of a new play which he will produce at the end of the month.

BERNHARDT.—Sarah Bernhardt appeared in Paris on Dec. 25 in a lyrical fairy play, La Belle au Bois Dormant (The Sleeping Beauty), by Jean Richepin and Henri Cain, with music by Francis Thorne. M. Judic was leading man.

DUSE.—Eleanor Duse has bought the celebrated Capponi Palace at Florence, Italy, as a quiet retreat. She long ago gave up living in her palace at Venice and her home at Settignano has also been abandoned.

CLAIRE.—William Hayward Claire has been engaged by Charles Frohman to originate the part of Herbert Roger in Maud Adams' new play, The Jesters, opening Jan. 15 at the Empire Theatre.

BEVERIDGE.—Ray Beveridge played the part of Mrs. Carley in Her Own Way at the Harlem Opera House on Thursday afternoon at an hour's notice, and continued in it for the rest of the week. Gracey Scott, who had been playing the part, was taken seriously ill and Miss Beveridge volunteered to take her place without having had a chance to even read over the part.

CHEATHAM.—Kitty Cheatham gave her annual holiday matinee of children's songs at the Berkeley Theatre last Friday afternoon.

MARLOWE.—Julia Marlowe made her first appearance in James B. Fagan's new play, Gloria, at Philadelphia, Christmas night.

GOODWIN.—Nat C. Goodwin produced a new, serious play, The Master Hand, by Carroll Fleming and Mrs. Florence Miller, at Boston, on Dec. 27.

## CLARA BLOODGOOD'S WILL PROBATED.

The will of Clara Bloodgood, who in private life was Clara S. Laimbeer, was probated in New York on Dec. 24. The will is dated June 13, 1907. Under the will her husband, William Laimbeer, will enjoy the income of her entire estate for his life, with power to dispose of the principal by will. The house at 105 East Thirty-ninth Street and its contents go to him for his life. Bernard M. Baruch and Shepherd M. De Forest are named as trustees to collect the income of the estate and pay it over to Laimbeer. The estate is valued nominally at "over \$10,000" in both real and personal property, but it is known that Mrs. Laimbeer had accumulated a considerable sum.

## DIVORCONS IN FRENCH.

Sardou's Divorçons in its original form was given by the French company at the Madison Square Theatre on the afternoon of Dec. 26 and 27. The performance was capably given by the following cast: Des Frunelles, F. Duvall; Adhemar de Gratignan, Mr. Harman; Clavignac, Mr. Nys; Bafoulin, Mr. Chautel; Jamarot, Mr. Bell; Bastien, Mr. Dubois; Joseph, Mr. Verande; Cyrienne, Madame Jane Dauran; Madame de Brionne, Madame Davis; Madame de Valfontaine, Madame De Neay; Mademoiselle de Lusignan, Madame Georgia; Joseph, Madame Rhea.

## LECTURE AT TELHARMONIC HALL.

Dr. Thaddeus Cahill, inventor of the telharmonic system, delivered an address last Friday afternoon to the National Association of Music Teachers and the National Educational Musical Alliance, the latter body representing the musical educational interests of a dozen or more universities. This was Dr. Cahill's first public utterance on the subject in the fifteen years he has devoted himself to the work. He read from a paper and illustrated his remarks with a demonstration of the instruments.

## WORDS OF APPRECIATION.

A Great Variety of Pleading Features.

Philadelphia Press.

The holiday number of THE NEW YORK DRAMATIC MIRROR blossoms forth as usual with a great variety of pleasing features. There is a most attractive cover drawn by John Cecil Gray, and numerous drawings by other artists. The publication contains many interesting articles about the stage, sketches of plays and players, little stories and verses and, in fact, everything which is likely to prove interesting and diverting to the average reader. The special articles are "The Tea Gardens of Old London," "Italy's Most Modern Dramatist," "The Palace of Pantomime," "The Children's Theatre," "The Progress of the Orchestra," "When Actors Play," and "Art in Gross Paints." Illustrations of popular players adorn each page and the number also includes the regular departments of THE MIRROR.

Readable and Entertaining.

Rochester Democrat and Chronicle.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is very Christmasy. Its pages are crowded with holiday stories, in which the stage is the atmosphere and not the motif, and which will be found readable and entertaining. The special numbers include "The Tea Gardens of Old London," with handsome illustrations of the more notable ones; a comprehensive article on "Italy's Most Modern Dramatist," in which Roberto Bracco and his work are intelligently reviewed, and an article on "The Children's Theatre," which is full of interest, besides suggesting one of the ways the theatrical wind is blowing. There are many handsome illustrations, including portraits of some of the celebrated hostiles of the stage.

Of a High Literary and Artistic Standard.

Springfield (Mass.) Union.

The Christmas MIRROR comes to hand chock full of good things and of specially prepared articles for the holiday number. These include an excellent short story by Gertrude Nelson Andrews, entitled "A Girl and a Showman and Two Points of View," an illustrated article from old prints on "The Tea Gardens of Old London," clever cartoons on "Songs from '70 to '07," an illustrated article on "Italy's Most Modern Dramatist" (Roberto Bracco), an illustrated story by Dehler Welch, entitled "The Palace of Pantomime," and two especially interesting and informing articles, "The Children's Theatre" and "Rise and Progress of Theatre Orchestras." Besides these special features the news section of THE MIRROR is up to its usual standard of excellence and efficiency and there are numerous portraits of people of the stage. The Christmas MIRROR, indeed, is a theatrical magazine of a high standard of literary and artistic excellence.

In the Usual Distinguished Manner.

St. Louis Dramatic News.

THE NEW YORK DRAMATIC MIRROR's Christmas number has for its handsome vignette a Columbus from the facile pencil of John Cecil Gray, in effective pose and engaging color. The tones harmonize in the distinguished manner peculiar to Mr. Fiske's holiday numbers. It is a 48 page and cover number, each of the tall pages being filled with interesting data, special articles and generous advertisements. "The Tea Gardens of Old London," by Henry George Herbert; an appreciation of Roberto Bracco, Italy's most modern dramatist, by Dore St. Cyr; a description of the new Children's Educational Theatre at Jefferson street and East Broadway, New York, the data supplied by Alice Minnie Heris, the director; "The Rise and Progress of the Theatre Orchestras," by W. J. Lawrence, from which we establish the fact that the theatre orchestra of current theatrical commerce is worse than it was in Shakespeare's time, making the use of the word "progress" in W. J. Lawrence's title of doubtful value so far as we of St. Louis are concerned, and an account of the skill of Madya Arbuckle in the use of grease paints for decorative purposes, including a replica of his grease paint sketch, "The Sick Indian." As usual, the typography of the issue merits all praise.

In High Reputation Maintained.

Buffalo Commercial.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a beauty, as usual. Combined with the regular issue for the week, it contains many attractive special features and articles of interest not only to members of the profession, but to the general reader. It also has many handsome illustrations and portraits of stage celebrities. In this number the high reputation of the leading theatrical journal is fully maintained.

## PLAYS COPYRIGHTED.

(Continued from last week.)

Deer of Gold, The. By Philip Verill Nichols.  
Di...comedy in three acts. By Victoria  
Harden; translated and adapted by James Hervey.  
Dolly's Dream: an extravaganza in one act. By  
Florence Dobbins and Amanda Matthews.  
Deluge, La: lyric drama in three acts; words and  
music by Don Thomas Brown; English version by  
Charles Alfred Byrne.  
Dreams of Love, The: a temperance romance in  
three acts. By Josephine Fane Wright.  
Dress Rehearsal, A: comedy for four males and four  
females. By M. E. M. Davis.  
Dronchiness of Hoffmarter: musical play in three  
acts. By Helen Schmedes.  
Edith's Divorce. By Alfred W. Grealey.  
Education of Elizabeth, The: comedy in four acts.  
By Roy Harman.  
Electra: tragedy in one act. By Hugo von Hof-  
mannsthal; translated by Arthur Symonds.  
Eder, comedy. By Karl Schenker.  
Fen del Ole, La: musical play in one act and three  
scenes; original. By Antonio Fernandez Lopez and  
Antonio Planas; music by M. Lloa.  
Fern Bern (Female Secretary). By Reeds Kerfoot  
McCallum and Oscar Knack.  
Fountain of Youth, A: dramatic sketch. By W. W.  
Dunkle.  
Fight in the Lighthouse, The. By Robert S. Stod-  
art.  
Fluffy Bubbles, The: an original comedy drama. By  
C. Sidney Cusack.  
Fudge and a Burglar: farce for girls. By Alice C.  
Thompson.  
Futurity Land: musical farce in two acts. By S.  
V. B. Rowland.  
Gay World's, The: one act play. By Richard War-  
ner.  
Gelbe Nachtmahl, Die. By Hermann Bahr.  
Germania: lyrical drama in a prologue, two scenes  
and epilogue. Italian libretto by Luigi Illica, with  
an English verse translation by Claude Aveling; music  
by Alberto Franchetti.  
Glida: play in four acts. By Bertha Anselma Han-  
ter.  
Gilda, La: musical comedy in one act and three  
scenes. By Ventura de la Vega; music by Rafael  
Calleja.  
Girl from Yankee Land, The: dramatic composition  
in two acts. By Tralton and R. W. Edwards.  
Girl Unraveled, The. By Jack Burnett.  
Girl's Good Name, A. By Homer Miller.  
Grosses Loss, Das: comedy in three acts. By Dr.  
Adolf Dostal.  
Gus Edwards' Rubie Kid: lyrics by Edward Gar-  
dner; music and staged by Gus Edwards.  
Gude Kende, Der: comedy in three acts. By Raul  
Auerheimer.  
Gypsy's Warning, The: an illustrated pantomime;  
arranged and posed for public exhibition. By Anna  
D. Cooper.  
Hans, the Grocery Boy. By Mark and Laura De-  
vis.  
Hark, Hark, My Soul: an illustrated pantomime;  
arranged and posed for public exhibition. By Anna  
D. Cooper.  
Harry and the Duke: romantic play in three acts,  
from the play, When the Signal Sounds. By A. Paul  
Galbert.  
Harvard Girl, The: musical frolic in three acts. By  
Edgar Selous.  
Her Deaf Ear: parlor farce in one act. By Arlo  
Reids.  
Her Weekly Allowance: farcical entertainment in  
one act. By Joseph A. Kelley.

(To be continued.)



## THE USHER



A New York morning newspaper, which for years has featured the seldom profound but always amusing work of a dramatic critic, now widely known, who has regularly written into a more or less arbitrary but generous space his views of all sorts of performances, has announced editorially that with the New Year it proposes to turn over a new leaf. That is to say, the generous space it has uniformly devoted to this writer will be used hereafter only for reviews of plays of worth, the offerings of meretricious or flimsy character being allowed to die natural deaths without assistance or hindrance, so far as its critical columns are concerned. These are given as reasons for this course:

The critic of books or plays is often a concealed donkey. He does not strive to build up by tearing down, but uses his every effort to show the public what a brilliant artist he is. If he succeeds in writing something that he considers bright, he cares not whether he has brought tears to the eyes of a hard working woman, whose only offense is that she is doing the best she can. Actors and actresses are, as men and women, entitled to as much consideration as other men and women, and as working people they should be treated as kindly as others.

That actors and actresses, as men and women, are entitled to as much consideration as other men and women, is a somewhat heterodox opinion, in these journalistic days, and its reception will be interesting.

That as "working people" they "should be treated as kindly as others"—probably meaning other working people—is almost as heretical, and yet there is something to commend in such a theory.

It might have been added that those among the players that are artists are entitled to the fairness and intelligent estimate at the hands of dramatic critics shown in criticism directed to other lines of art.

It would seem, really, from this declaration by a New York newspaper and by other expressions that some changes of opinion are forming in the inner councils of journalism as to critics and criticism, so far as the drama is concerned. For instance, peruse this, inspired by the matter quoted above, from the Louisville Courier-Journal, and possibly written by Colonel Henry Watterson, himself an accomplished critic as well as a wielder of the editorial hammer:

Unquestionably concealed donkeyism is prevalent among critics, especially young critics, and brutality to the workmen and workwomen on the stage is common. Given a pen and a pad and the freedom of a column, the youthful critic feels that he is a superior being, an arbiter elegantiarum, whose function is to lay down the law to the players who strut upon the boards for his benefit and strive to win his favor. If he is not in reality a superior being he is quite likely to cut as many capers before high heaven as any other man dressed in a little brief authority. The tyro is quick to condemn, to show the height of his standards of merit and slow to commend because he fears that he may show enthusiasm over mediocrity and betray his lack of wisdom. As he gains experience he is likely to become less uncompromising in his attitude toward that which does not meet his requirements and more ready to give unstinted praise to brilliant achievement and kindly encouragement to honest endeavor. It is to the older critic, if he has outgrown the egotism of youth without falling victim to the intolerance of age, that we may look for sanity and balance.

Unfortunately, as art is long and life is short, there are too many dramatic writers and too few capable critics. Too often the young man who uses the pen as a pick subjectively, and objectively as a bludgeon, has recently "broken into journalism" from the outer darkness of the Lord knows where, knowing little of the history of the drama between Sir Lucius O'Trigger and Marcus Ordeyne, and knowing nothing at all of actors or acting. An English actor who described American critics as a corps of violent ignoramus did a gross injustice to a few well equipped men by his generalization, but aptly described a large number of less worthy arbiters of the fate of plays and players. Judgment is the result of experience, tempered by wisdom. The rapid promotion of American newspaper men from reporter to editorial ranks and the tendency of young newspaper men to look for graduation into more lucrative employment, results in criticism being given over to a large extent to men who are too young in years and in work to pass temperately and intelligently upon the work of actors and authors. When the critic is a master of his craft it is possible for him to build up by tearing down, but if he lacks equipment and has the courage of his ignorance he is of no service either to art or to the public.

Between the lines of the foregoing, if not in its text, may be found the true suggestion that criticism, to have any excuse whatever, should be based on wide knowledge and broad appreciation in the writer of it.

The flippant writer on the drama and its

actors never discloses anything but a flippant mind. To some he may disguise his ignorance, but to the majority he stands forth at his full worth, or rather distinguishes his want of it.

One of the strange things about dramatic criticism of a certain sort which is permitted and paid for by some newspapers that in their other departments disclose a sense of value and proportion is the fact that it is printed at all.

Do the responsible editors of such newspapers imagine that the average audience of a thousand persons or so is wholly made up of individuals who in their attitude toward the drama, their knowledge of it, and their ability to discriminate as to its details are but fellows of the superficial and flippant critic?

Hugh Coyle, manager for Louis Morrison, writes to THE MIRROR in justification of that actor's appearance as Mephisto in Faust.

Mr. Coyle says Mr. Morrison is "one of the ablest artists and thorough-gentlemen the American stage has ever seen in the entire history of its career"; that he is a native of Portland, Me., where his mother, brothers and sisters still reside in the old Morrison homestead; that Mr. Morrison "does not now, nor never did, wish to interfere with the late Moritz W. Morris, who changed his name from that to Lewis Morrison and under that played Mephisto in Faust during a portion of the same period that the present real Louis Morrison played the same character"; that "without desiring to detract from the memory of Moritz W. Morris, the competent critics and judges have universally claimed that any individual who could pick out Moritz as a better artist than the present Louis Morrison in a test of ability between the two in any one or many roles, he was either color blind or prejudiced"; and that "when not conducting his own organization in his own version of Goethe's immortal classic, Faust—he appearing as Mephisto, he has been engaged for leading characters in various sections of the United States under the following well known managers, who will verify every statement made herein"—to wit, David Belasco, O. D. Woodward, Oliver Morosco, Ralph Stewart, Lester Lonergan, Daniel Frohman, Frederick Belasco, James Neal, A. R. Wilbur, Charles Fomton, George A. Baker, Al Traber—"and several others."

All of which THE MIRROR gladly sets forth.

W. L. Hubbard, who for many years has been dramatic and music editor of the Chicago Tribune, has resigned the dramatic side of his work, but will retain the music editorship of that journal.

All who know of Mr. Hubbard's work as a dramatic editor and critic will profoundly regret his withdrawal from this field, in which he has made the Tribune distinguished among American newspapers.

With a vast and accurate fund of information about the theatre and its people, full knowledge of stage traditions and history, the true critic's perceptive faculty and fine judgment, Mr. Hubbard wrote in plain but authoritative terms about plays and players passing before him for review. No one ever could question his conclusions, because invariably their legitimate bases were disclosed. He knew his vocation and exercised it with an exemplary skill and fairness. His loss as a dramatic writer will, therefore, be as great to the public as it is to the stage.

Aside from his great ability as a dramatic writer, Mr. Hubbard is an accomplished musician as well as music critic. It is said that an inclination to concentrate his effort has led to his relinquishment of dramatic criticism and its attendant labors.

Mr. Hubbard is succeeded on the Tribune as dramatic editor by Burns Mantle, a young critic of ambition and worth demonstrated by his work on the Inter-Ocean.

## THE DE MILLE COMPANY NOT CONCERNED.

Mrs. Mathilda Beatrice De Mille filed a voluntary petition in bankruptcy in the United States Circuit Court on Dec. 27. This petition in bankruptcy is in no way connected with the business being carried on in the Astor Theatre Building in New York City, known as Mrs. H. C. De Mille, Authors' Representative. In explaining the bankruptcy proceedings of Mrs. De Mille, Max D. Josephson, her legal representative, said: "About 1898 Mrs. De Mille started a school at Pompton Lake, N. J., in the old homestead of the De Mille family. In revising and fitting up the place for a school she spent \$47,000, of which \$40,000 was her own money, in cash. The school was never a success, and in 1902 it was taken over by a corporation known as the Pamlico School for Girls. Mrs. De Mille would not have gone into bankruptcy had not her creditors made unexpected demands for their money. In the past four years she has paid to these creditors in the neighborhood of \$8,000, and would have paid off the whole indebtedness had she been allowed to continue her payments as in the past. The uneasiness on the part of her Jersey creditors was probably due to the stringency in the money market, and so Mrs. De Mille filed a voluntary petition."

It must be distinctly understood that the bankruptcy proceedings of the individual, Mrs. H. C. De Mille, are in no way connected with the business of Mrs. H. C. De Mille, Authors' Representative, a corporation of which she is only an officer. The business is in a highly prosperous state, and in addition to the New York office it maintains offices in London and Paris.

## DRAMATIC AMATEUR NIGHTS.

An experiment was tried at Keith and Proctor's Harlem Opera House on Thursday evening last, after the regular performance, when an aspiring young woman named Lola Appleton, supported by a cast of amateurs, played the third act of Camille. The audience refused to treat the matter seriously, and the efforts of Miss Appleton and her support were drowned in a series of shouts and cat calls. The affair was a roaring farce from beginning to end. It is the intention of the management to give similar opportunities to ambitious aspirants every Thursday evening until further notice. The amateur nights at the vaudeville and burlesque houses draw very large audiences, and it is expected that the scheme at the Harlem Opera House will arouse interest, especially among the friends of the venturesome people who are ready to prove that they have talent for the stage.

## THE LONDON STAGE.

CONTINUED DULLNESS STILL AFFECTS THEATRE BUSINESS IN BRITAIN.

Some Excitement in a Murder Trial—The Profession Upset Over Smoking Privileges—Children Play Miss Hook of Holland—Peter Pan Again—Run of The New York Idea Extended—Several One Act Pieces of Varying Merit.

(Special Correspondence of The Mirror.)

London, Dec. 21.—Although once again new play productions have been few in number and not of overwhelming merit, yet the theatrical and variety world continues to have plenty of other kinds of excitement—and a sort of excitement in which the general public has been able to share more or less interestedly. The chief and most absorbing topic of the week was the trial, at Newgate, of a young black and white artist named Wood on the charge of murdering a wretched young "unfortunate," as the phrase goes. Happily, the alleged culprit, while admittedly a man of unclean life, was able to prove a strong alibi, and much to the relief of all of us who felt that the evidence against him was not only not strong enough, but also more or less "tainted," he was acquitted.

I apologize for alluding to this sordid and, alas, far too common kind of tragedy. I only mention it because it has made theatrical and variety business even worse than it usually is at this time of year, by keeping people away from the theatres and halls, and causing them to stand about the streets or to stay at their respective pubs and clubs, discussing the pros and cons of the prosecution and the defense—both of which it is everywhere agreed were of the most brilliant as well as of the justest character. Another reason for my allusion to this cause celebre is that day by day it drew to the court a considerable number of dramatists, actors, actresses, and so forth. These included Arthur Wing Pinero, George R. Sims, George Alexander, Seymour Hicks (who never misses a murder case), and Hall Caine, who, the day after the verdict was given weighed in with a two-column, highly dramatic and very Calne-anite analysis of the trial, for the Daily Mail.

Another new source of excitement, happily of a less gruesome nature, was the London County Council's sudden resolve to delete from all the theatre licenses which that Council issues—the clause restricting smoking in the auditorium. This relief to certain suburban managers who have long suffered from the competition of the variety theatres (where smoking is always allowed) is really due to the London Referee (aided in some measure by the undersigned). That journal has long insisted that theatrical managers, especially of the cheap suburban theatres, have been severely handicapped by the anti-smoking restrictions of the London County Council and the Lord Chamberlain. And even now all the London theatres under the jurisdiction of His Chamberlainship are still thus handicapped. This just and too long delayed relief to sundry managers of the cheaper priced playhouses has aroused much excitement, and has led to a large number of interviews. Among those interviewed were Sir Charles Wyndham, Managers Frederick Harrison, George Edwards (who are all against smoking in theatres), George Alexander, and Oscar Asche (both of whom think with yours truly) that under certain circumstances certain managers should have the option; and Gertrude Millar, a Gaiety actress who struck terror into all and sundry by declaring that if smoking were ever permitted in any theatre in which she acted she would retire from the profession! "Fancy that," as Ibsen says. And yet Gertrude is scarcely a Sarah Siddons yet—nor even, say, a Kitty Clive.

Another matter that has caused much conversation and a good deal of journalistic comment was the prohibition of a projected entertainment at the New Theatre. This was to take the shape of a musical and dramatic Yuletide show of songs, dances, and recitations sandwiched with some biographic pictures illustrative of the Life of Christ. Somehow an influence stepped in and got the Lord Chamberlain yesterday to refuse his sanction to the show, so certain charities to which the proceeds were to be given have lost those sums and a numerous staff and orchestra have been deprived of work, which would have lasted until the return of Julia Neilson and Fred Terry to the New Theatre.

N. B.—When Julia and Fred return thereto, they will, after a brief revival of the phenomenally successful drama, The Scarlet Pimpernel, produce Matt o' Merrymount, a new drama by Evelyn Greenleaf Sutherland and Beulah Dix (both of the U. S. A.). Matt o' Merrymount is to be followed by a new drama written by Journalist Boyle Lawrence and Manager Fred Monellot, and entitled The Popinjay.

A capital children's performance of that delightful musical play success, Miss Hook of Holland, was given under Frank Curzon's management, at the Prince of Wales, last Thursday. The grown-up company are still playing Miss Hook there at night.

That perennial success by James Mathew Barrie, Peter Pan, to wit, was revived for the fourth year at the Duke of York's last Monday, by "Presenter Frohman." It was again warmly welcomed, and striking histrionic successes were scored by the dainty Pauline Chase, as Peter, George Shelton as Pirate Smee, A. E. Mathews, as Mr. Darling, Milda Trevelyan as Wendy, Sibyl Carlisle as Mrs. Darling, and Robb Harwood as Captain Hook.

After Peter Pan is done with Frohman will revive The Admirable Crichton, with Lyn Harding in the name part.

Once more what new plays and playlets have been vouchsafed unto us have been of a minor, not to say milk and watery, kind. The one exception was a strong little drama called The Japanese Wife, written by Grace Griswold. Your clever citizenship, who has been playing so admirably as Mrs. Elchorn in Mrs. Wiggs of the Cabbage Patch, is at Terry's and the Adelphi. The Japanese Wife was played last Sunday night at the Playactors' last performance of the season, at their little upstairs theatre in Bedford Street.

Strand, where Margaret Mayo's brilliant adaptation of La Gioconda was given the previous Sunday. As The Japanese Wife (Citizen Grace tells me) has often been played in your city and around there, I need not of course describe its plot. Enough that it was a marked success.

The other new plays of the week included a week one-act thing called Memories, and a strange astronomical-matrimonial mixture of a modernized Paolo and Francesca kind entitled The Tenth of August. These pieces were given at the first of six matinees at the New Theatre, starting last Monday. Memories, as I have hinted, was not much worth memorizing, and The Tenth of August was chiefly remarkable for its farcicalness and the fine acting of Jerrold Robertshaw and Nina Boucicault as the astronomical husband and the wife who nearly ran away from him owing to his over-assiduousness in his stellar studies.

The discussion concerning your Knight of Tan Mison (sounds like "Don Quixote," doesn't it?) and his recent Mirrored denunciation of the new fangled habit of giving public dress rehearsals (or repetitions generales)—as the more Frenchified folk call them—has continued to go on typographically since the Evening Standard's quotation of my Misonian article. I still find that most of the managers and others closely concerned agree with your "correspondent to command" (as Ariel says). Moreover, a most powerful ally on your Gawain's side has just arisen in the famous person of Pepper Sardon! The great French dramatist holds that these repetitions were abused by—or are useless to most of the critics concerned. So much so that he has brought an action against certain Gaiety critics who printed the plot of his latest play before the first real public production had taken place. "Wot Larx!" as dear old Joe Garry used to say to Pip.

I rejoice to be able to report that Langdon Mitchell's exhilarating play, The New York Idea, the imminent withdrawal of which was notified to and by me last week, is not to be shelved, as was then supposed. The business suddenly showed such a decided rise, and the piece began to appeal so strongly (as it deserved to do), that Manager Herbert Sleath and his brilliant wife, Ella Jeffreys, have resolved to remove it from the Apollo to the new Queen's Theatre, next door, in the course of the next few days. As I said before, I have seldom enjoyed a play more than I enjoyed this play.

And now to take nourishment, so as to prepare for all the pantomimes and other Christmas shows now impending.

## AT THE TWO OPERA HOUSES.

Berlioz's, The Damnation of Faust, was repeated at the Manhattan Opera House, Monday night, Dec. 23. Wednesday afternoon, Dec. 25, The Tales of Hoffman was repeated, and, in the evening, Aida. Thursday night, Dec. 26, Madame Agostinelli sang Nedda in Pagliacci for the first time at the Manhattan. La Navarraise was repeated with no changes in the cast. On Friday night, Dec. 27, Un Ballo in Maschera was given. Saturday afternoon, Dec. 28, Don Giovanni was given and in the evening Ernani. Giovanni was the star at Sunday night's concert. M. Farini conducted his own Intermezzo, Ninn-Nanna. M. Campanini conducted several numbers by the Italian composers and the Vorspiel to Lohengrin. The other soloists were: Mezzosoprano Agostinelli, Basses-Glenn, De Cisneros, Morichini, and Sigrist, and Messrs. Didur and Crabbe.

At the Metropolitan the bill for the week was as follows: Monday night, Dec. 23, Fedora was given. Wednesday afternoon, Dec. 25, Hansel and Gretel was repeated, and in the evening Rousin's Il Barbiere. Thursday night, Dec. 26, Iris was repeated. Die Meistersinger was performed Friday night, Dec. 27, with the same cast as heretofore. Saturday afternoon, Dec. 28, Marta was given and in the evening Medea. The soloists at the Sunday night performance at the Metropolitan were: Miss Geraldine Farrar, Madame Kirkby-Lunn, and George Lucas, and Anton van Rooy. M. Samuel Bovy conducted.

Next week the bill will be as follows at the two houses:

Monday, Dec. 30: Manhattan, evening, Don Giovanni. Metropolitan, evening, Tosca.

Tuesday, Dec. 31: Manhattan, evening, Cavalleria Rusticana and I Pagliacci.

Wednesday, Jan. 1: Manhattan, evening, The Masked Ball. Metropolitan, evening, Tristan and Isolde.

Thursday, Jan. 2: Manhattan, evening, Tales of Hoffman. Metropolitan, evening, Madame Butterfly.

Friday, Jan. 3: Manhattan, evening, Louise, with Mary Garden. Metropolitan, evening, The Barber of Seville.

Saturday, Jan. 4: Manhattan, afternoon, Rigoletto; evening, Cavalleria Rusticana and I Pagliacci. Metropolitan, afternoon, Aida; evening, Cavalleria Rusticana and I Pagliacci.

## A REFLECTION.

W HERE have I seen this frightful face before? Its strange, unnatural eyes glare into mine With baneful light that fills my soul with awe! Its mouth is set with many a furrowed line, Its ears protrude, and will not settle down, Its skin is parched and drawn; its brow Is low and parted with a deep-cut frown. And yet I know this man, somehow!

I close my eyes, a shudder sweeps my frame, I feel impelled to tear myself away. My gaze is held by some hypnotic claim That bids me sit and look, and I obey! There is this hellish-looking creature, Its eyes have blended into one bright ball of fire,

Satanic hate is stamped on every feature, And murder seems to be its mad desire!

And while I gaze, robbed of my power to rise, Its nose begins to flatten out and vanish! Its widening mouth has swallowed up its eyes!

I summon strength this fearful sight to banish, Sharp horns appear upon this frowny elf!

I pray that this dread vision soon may pass, And then I find I'm glaring at myself

Reflected in this ten-cent looking-glass!

GEORGE W. DAY.



Photo Elk, Brooklyn.

## A YOUNG COMEDIAN.

Here is Ruth Gardiner Clark, eleven months old, who shows a precocity in comic lines quite apparent from the series of pictures in which she figures with a basket. She is the daughter of Mr. and Mrs. W. T. Clark (the latter known on the stage as Mary Mullen and a protégé of Cora Tanner). For four years Mr. Clark has been with the Checkers company, playing the Judge,

and little Ruth was born in Philadelphia last year during the engagement in that city of her father, who is now playing the Senator with Marie Cahill in Marrying Mary. The child was named after Mr. and Mrs. Cornelius Gardiner (Ruth Kimball Gardiner), and last summer was the pet of visitors to Checkers Cottage, on the shore of Hayden Lake, near Shawagaw, Me.



TELEGRAPHIC NEWS

CHICAGO

A Good Christmas Week in All the Theatres—Kolb and Dill Make Their Debut.

(Special to The Mirror.)  
CHICAGO, Dec. 30.—Herman Merivale's The White Pilgrim will be produced for the first time in this country by pupils of the dramatic department of the Chicago Musical College, under the direction of J. H. Gilmour, the head of the department, the latter part of January, at the Studebaker. The play is in blank verse, and was produced in England by George Ringgold. The incidental music will be written for the production by Felix Borowski of the college faculty, and will include several choruses for men and women.

Joe Whitehead has been rehearsing the lead in The Girl Question, and Junie McCree has been ill and out of the cast. Late last week a decision had not been made as to who would play the part of the rest of the season.

William F. Conner, lessee of the Studebaker with Charles Dillingham, was in town for the opening of Kolb and Dill. He was accompanied by Bruce Edwards.

Mme. Jennie Novelli made her second appearance with the Italian Opera company at the International, singing Gilda in Rigoletto. Ghosts was strongly played by Leon Wachner's German company at Powers, with Mrs. Hoeker-Barnes as Mrs. Alving, Edhofer as Oswald, Isallovits as the pastor, and Lowenfeld as Engstrand.

Sapho as played at the Marlowe last week by Manager Marvin's stock, contains a good deal of comedy, much of which was contributed by Frederick Julian, as Cesar, with creditable discretion. Doris Mitchell did Fanny successfully and Jack Chagnon did Jean to the satisfaction of the audience. Lafayette McKee was good as Flamant, and Thomas Swift made Cassal definite and interesting. Adda Gleason was excellent as Divonne.

Eleanor Robson in Salome Jane continues to attract large audiences to the Grand Opera House.

Elsie Janis has increased her popularity in Chicago and impressed the critics so well as to be accepted as a grown-up star. The Haydn has pleased Chicago audiences at the Illinois, and elicited a good word from the newspapers. Joseph Carver's German character is exceedingly popular. It is his most substantial achievement as far.

Lonesome Town, with Kolb and Dill, at the Studebaker, did not please the critics, though the audience managed to get a good deal of fun out of it. The foundation of a good musical comedy was seen. Lack of stage direction was noticeable and little care seemed to have been put on the lines of the play. The company includes Maud Lambert, who infused life in various instances, Ben T. Dillon, Sager Midgely and Gertrude Carlisle, George Wright, Sr., who did the town constable well, Wilmet Bentley, Edna Dorman, Irma Croft and a chorus. The two settings were rich and interesting.

Manager Samuel P. Gerson, of the Whitney Opera House, returned from New York last week after seeing A Knight for a Day successfully started on its Broadway run at Wallack's. Mr. Gerson says the New York run bids fair to last six months, and that time at the Wallack has been reserved to that extent.

The English grand opera season at the International will open Jan. 13 with Lohengrin. Joseph Sheehan leads the company.

Felix Fantus, of this city, one of the principals of A Knight for a Day company at the Whitney, was suddenly summoned to New York to play his part at Wallack's. He received a telegram during a performance and left for the East the same night.

A lecture, "The Story of the Stage," will be given by Father L. J. Vaughan at the Bush Temple Theatre Tuesday afternoon, Jan. 7. Father Vaughan was formerly an actor. Members of the profession are invited.

The Whitney Opera House management denies positively that Joseph Howard and Mabel Barlow are to appear in the Whitney in The Flower of the Ranch.

David Beehler, formerly press representative of the Chicago Opera House, has been appointed resident manager of the new Orpheum Theatre at St. Louis, Mo. The new Orpheum at Memphis was opened on Dec. 23.

Rose Cochran, who has been appearing in a sketch by Frank Ferguson, will produce another by the same author soon.

Frank Moulan and Maud Berri returned to the city last week. The Great Mogul having closed.

Society and the Bulldog, a new play by Paul Armstrong, will be presented at the Garrick about the middle of January.

Rogers Brothers in Panama will be the bill at the Illinois, beginning Jan. 5.

Manager Sol Litt and A. W. Dingwall entertained a number of orphan children from several local institutions with a special matinee of In Old Kentucky last Friday. Candy was served. It was Manager Litt's annual holiday reception, and was a greater success than ever.

A very handsome and complete dining room silver service set was given to Mr. and Mrs. W. F. Mann as a Christmas present from the members of Mr. Mann's company and his office staff. The companies are the two playing The Cowpuncher, The General and Sunshine, and Shadowed by Three. General Manager W. F. Maxwell made the presentation speech at the home of Mr. Mann in this city.

The Great Divide at the Garrick is closing with a succession of capacity audiences.

The Cricket on the Hearth proved a fine Christmas bill at the College.

The Night Before Christmas at the People's was one of the hits of the season. A happy crowd occupied every seat Thursday afternoon.

A silver loving cup was presented to Manager Samuel Gerson by members of A Knight for a Day company at the Christmas dinner given by the management at the Victoria Hotel Christmas night. Richard Henry Little, war correspondent and raconteur, made the presentation speech. The news leaked out that Toby Claude is to play Mabel Hite's part. Eddie Redway continues in Starlin's role. Osborne Theard is playing the Frenchman.

The Man from Home has been a success at the Chicago Opera House so far.

A Christmas tree was unexpectedly let down from aloft during a performance of The Haydn by Elsie Janis and company at the Illinois Christmas. It was elevated into the upper regions again and let down after the performance. From it presents for the members of the company were distributed.

The Right of Way will open at Powers' to-night, with Guy Standing, Theodore Roberts, May Buckley and Alice Lannon.

The near-opera, Dream City, with Mary Marble and Sam Chip, delighted full houses at the Great Northern yesterday, with prospects of a highly gratifying New Year's week.

Doris Sullivan, the new Irish star, who is to make his American debut next Sunday at McVicker's, will be welcomed by an audience which will fill every seat of the big auditorium.

Evangelina Dixey, a daughter of Henry Dixey, is in the Lonesome Town company at the Studebaker.

Mrs. Patrick Campbell's repertoire at the Garrick, beginning next Monday, Jan. 6, will include The Second Mrs. Tanager, The Notorious Mrs. Ebbelwhite, Macia and Hedda Gabler.

The bills this week: Grand Opera House, Salome Jane; Garrick, The Great Divide; Studebaker, Kolb and Dill; Illinois, Elsie Janis; Whitney, A Knight for a Day; La Salle, The Girl Question; McVicker's, In Old Kentucky; Bush Temple, When We Were Twenty-one; Great Northern, Dream City; College, David Harum; Colonial, The Merry Widow; People's, The Fatal Wedding; Marlowe, Sky Farm; Pekin, Panama; Alhambra, The Child of the Regiment; Academy, Convict 999; Columbus, Ninety and Nine; Bijou, Through Death Valley; International, Italian Grand Opera. An enthusiastic wireless from Howard Hick-

man, Alcasar, San Francisco, announced the arrival of a fine, eight-pound boy. Mother (Bessie Barricade) and young Hickman are doing well. Mr. Hickman has changed the title of his family to The Three of Us. OTIS COLAURE.

PHILADELPHIA

Gloria Produced—The Sinner—Adeline Gence's American Debut—Good Attractions.

(Special to The Mirror.)

PHILADELPHIA, Dec. 30.—Julia Marlowe's production of Gloria, at the Adelphi Theatre, Christmas evening, proved a great disappointment to her legion of friends and admirers. This was its first representation on any stage. It was announced as a comedy, by James B. Fagan. The cast was: Madonna Gloria Capponi, Miss Marlowe; Madonna Cassandra de Landman, Alice Harrington; Semiramis, Eugenia Woodward; Sir Philip Lilley, White Whittlesley; Count Silvio Spini, Frederick Lewis; Messer Marco Ricci, David R. Young; Captain Bambasone, John C. Dixon; Messer Lorenzo Carbelli, Myron Calice; Ambrogio, T. L. Coleman; A Doctor, C. C. Quinn; Ghendino, Ghendina Piers; Carlo, Albee Scott; Nardo, Philip Brady; Cuchino, Samuel Goodman; and Tonio, John P. Lee.

The plot of Gloria is an Italian girl, living near Florence during the sixteenth century, and she has a trio of suitors. She laughs at all of them, and her greatest concern is to play her hoydenish pranks upon the luckless fellows. Captain Bambasone is made uncomfortable with food and drink and is brought to believe he has been poisoned. The jest is carried to extreme lengths, for Sir Philip Lilley is persuaded by Gloria that Bambasone is dead. Sir Philip, because of love of her, does all he can to save her from the consequences of her supposed crime, but when he discovers that he has been hoaxed and that he had buried, not Bambasone, but a bear thrust in a sack with the Captain's boots protruding, there follows recourse to the Shakespearean text. Gloria, fortunately out of view of the audience, is chastised by her deceived suitor, who then leaves at once, intending never to return. However, he does return, and Gloria plans revenge. Sir Philip is tied to a post to be beaten by her, but she relents before the blow is struck and love holds sway.

Gloria will close here Jan. 4, and will be followed by Viola Allen for two weeks in Irene Wycherley, commencing Jan. 6.

John Drew, in My Wife, at the Broad Street Theatre, is one of the big hits of the season; crowded houses nightly; it remains for this and coming week. Billie Burke, the new leading lady, made a pronounced hit. That Little Affair at Boyd's follows Jan. 13. Francis Wilson in When Knights Were Bold, Jan. 20, for two weeks.

Grace George, in Divorçons, at the Garrick Theatre, is nightly honored by a large and fashionable patronage. She is a special favorite with the ladies, who enthuse over her masterly renditions. Frank Worthing, the new leading man, is winning praises from the local press. Eleanor Robson, in Salome Jane, is due here Jan. 6, for a two weeks' stay. The Chorus Lady, with Rose Stahl, Jan. 20.

The new Forrest Theatre, the largest and prettiest of all our theatres, bade adieu to vaudeville Dec. 28, and re-opened this evening under the new regime of Wilson and Zimmerman, with The Polka of 1907, to a packed house. It is a typical Ziegfeld entertainment with good prospects of filling in six weeks of immense business. The Round Up to follow, Feb. 10.

Robert Edson, in Classmates, is in his second and final week at the Chestnut Street Opera House, to good patronage. The Sinner, first time on any stage, will be produced by Robert Edson next Thursday evening, for four performances. The Interstate Amusement company syndicate's production of A Waits Dream will receive its first American hearing here, Jan. 6, and after a two weeks' stay, will go direct to New York city for balance of season.

The offering for the week at the Lyric Theatre is a grand treat for opera-goers, being the San Carlo Grand Opera company, under the direction of Henry Russell, presenting a company of acknowledged merit, with prices ranging from 75 cents to \$2.50. La Gioconda, Rigoletto, Il Trovatore, Aida, Cavalleria Rusticana, and I Pagliacci, all sung in Italian, complete their repertoire. Madame Lillian Nordica, Madame Noria, and Victor Maure are the shining lights of this splendid organization. The Gay White Way, with De Angella, Blanche King, and Alexander Carr, follows Jan. 6.

Chaney Olcott in O'Neill of Derry is in his second and last week at the Walnut Street Theatre to his usual class of admirers. McIntyre and Heath in The Ham Tree follows Jan. 6.

Orpheum Stock company at the Chestnut Street Theatre are reaping a rich harvest and fully deserve the large patronage and genuine applause from their critical clientele. This week it is A Temperance Town, surpassing any of its previous engagements in the Quaker City. Grandstar is in rehearsal for week Jan. 6.

Buster Brown is at the Park Theatre, with Jimmie Rowen in the title-role and Al. Grady as Tige. A very clever performance besides a good holiday offering. Cecil Spooner in The Dancer and the King follows Jan. 6; Williams and Walker, Jan. 20.

John and Emma Ray in their new musical comedy, King Casey, supported by a large company, are at the Grand Opera House for week, their popularity inspiring big returns. Wine, Woman and Song follows Jan. 6.

Joseph Bortz, a local favorite with a sweet tenor voice in Our Friend Fritz, under the management of George H. Nicolai and William W. Miller, is a welcome attraction this week at the Girard Avenue Theatre. The Original Cohen will make his initial bow here week of Jan. 6.

A Race Across the Continent, a thrilling melodrama, is at the National Theatre. Special attention is given to the scenic effects, from a mining camp in Alaska to New York city, introducing a hallow scene above the clouds. Joe Welch in The Shoemaker follows Jan. 6.

Simple Simon Simple, after doing two weeks' work at the Park Theatre, moved uptown to the People's Theatre for New Year's week, with prospects of good business. Young Buffalo, King of the Wild West, due here Jan. 6.

Blaney's Arch Street Theatre: The Rocky Mountain Express the sensation for week, introducing massive scenic effects, which include a motoring avalanche, a runaway express and a railroad wreck. The Great Wall Street Mystery comes Jan. 6.

Hart's Kensington Theatre: A Flaming Chalice, by Theodore Kremer, with a strong dramatic cast, the feature for week, to be followed by Bertha, the Sewing Machine Girl, Jan. 6.

Middleton and Harbier Stock company at Forenaugh's Theatre, are giving a worthy production of The Sporting Duchess. The various characters are rewarded by applause and large patronage at every performance.

Darcy and Speck's Stock company at the Standard Theatre introduces Ramsey Wallace, the new leading man in Behind the Mask, a modern sensational melodrama that appeals to popular priced audiences. Uncle Tom's Cabin Jan. 6.

Dumont's Minstrels at the Eleventh Street Opera House present their usual merry burlesques, viz.: Christmas Bargain Hunters and Red Wins the Carlisle Squaw. Usual capacity patronage.

Academy of Music: Metropolitan Opera company in Barber of Seville, Dec. 31; Lohengrin Jan. 7.

Empire Theatre, Frankford: Stanford and Western Stock company appear in Carmen, with Emily Smiley in title-role, for three nights, closing the week with Jim Bludoe. Business good.

German Theatre Stock company in Boccaccio, The Bat, An Enemy of the People, and Scrib's comedy, Bataille des Dames, is the week's repertoire. The company highly appreciated to paying patronage.

Adeline Gence, the famous dancer, will make her first appearance in America at the Chestnut Street Opera House week of Jan. 20 in a new musical play expressly written for her by Harry R. Smith and Maurice Levi, entitled Around

the World with a Dancer. Montgomery and Stone, with The Red Mill, will make their debut here week of Jan. 27 for a four weeks' stay. May Irwin heads the bill at Keith's this week, a monster programme, with the usual capacity business. S. PAXSON.

BOSTON

Carlos Albani and Manager Russell in Trouble—New Bills at the Theatres—Notes.

(Special to The Mirror.)

BOSTON, Dec. 30.—The audience which attended the Majestic Theatre last Thursday night to hear Il Trovatore, was astounded to see Carlos Albani, the Mastric, under the personal guard of a constable. Albani was placed under arrest by Oscar Hammerstein on a memo process to recover about \$1,000 which Mr. Hammerstein claims is due him. After the performance Henry Russell, manager of the San Carlo Opera company, secured a bondsman in \$2,500 for the appearance of the tenor at the trial.

Except the Colonial, where The Red Mill continues upon the last week of its stay, all the theatres change their bills this week.

At the Majestic this afternoon Ernesto Novelli opened to a highly appreciative audience as Macbeth in Shakespeare's tragedy. On Tuesday afternoon he will repeat his Petruchio in The Taming of the Shrew. Thursday afternoon he will appear in Louis XI, and Friday afternoon he will give Othello.

This evening's performance at the Majestic was the Road to Yesterday, with Minnie Dwyer and a special cast that acted in it for the first time. Miss Dupree plays the part of Lady Elizabeth Tyrrell becomingly, and wins the hearts of her audience.

At the Hollis Street Theatre Francis Wilson opened an engagement to-night in When Knights Were Bold. The comedy was enthusiastically received by the large audience.

Cheer, Boys, Cheer, began its second week at the Boston Theatre to-night. The Low Decker and his minstrels continue for another week at the Globe.

At the Castle Square Theatre The Mikado holds the stage, through Wednesday, and then gives place to serious opera in Gounod's Romeo and Juliet.

Theodore Kremer's melodrama, The Outlaw's Christmas, is the new play at the Grand Opera House to the usual good patronage.

The Park Theatre opened to-night with its first musical play of the year, the Anglo-American, Dairymaid, with Stanley Wright, a new English low comedian, as the chief comic character.

At the Tremont Temple, The Passion Play or Life of Christ, is given. It is a superb life size moving picture, exquisitely colored. Thomas Clifford is the baritone, Mary White Mullen the soprano, and Mrs. E. Grant Wilkinson is the organist.

At the Bowdoin Square Theatre, Escaped from Sing Sing was the thrilling melodrama which seemed to please the usual clientele at this house. The Master Hand, Nat C. Goodwin's new American play based on financial conditions, ended its successful engagement at the Hollis Street Theatre last Saturday night.

Manager Henry Russell, of the San Carlo Opera company, was arrested on Dec. 28 at the instigation of Tenor D'Aubigne, who claims that Russell owes him \$1,500. Mr. Russell claims he doesn't. The controversy will be brought up in the courts next month.

WASHINGTON

A Burlesque on the Squaw Man—Changes in Cast of Miss Hook.—Notes.

(Special to The Mirror.)

WASHINGTON, Dec. 30.—Sam Bernard, in The Rich Mr. Hoggensheimer, opened at the National Theatre to-night to a large audience. Next week, Robert Edson in Classmates.

E. M. Holland, the brilliant character actor, scores an emphatic hit with a large and thoroughly appreciative audience at the Belasco Theatre to-night in the role of Bates the butler in The House of a Thousand Candles. Mr. Holland is supported by a strong company. Next week, Julia Marlowe in Gloria.

At the Columbia Theatre Mrs. Wiggs of the Cabbage Patch has a fine commencement with Blanche Chapman, one of the most acceptable and charming of portrayals of the leading part. Charles Carter as Mr. Stubbins and Vivia Ogden as Miss Hazy give strong performances. Next week, The Old Homestead.

John and James Russell in The Hired Girl's Millions have a new Academy of Music, where these clever artists are prime favorites. Next week, The Cowboy and the Squaw.

The Majestic Theatre presents the child actress, Belle Jeannette, in Hal Reid's play, A Child Shall Lead Them, meeting with the favor of a large audience. Next week, Charles Howard in New York Town.

A burlesque on The Squaw Man, entitled The Squaw Man, by Albert Cowles, was given a special matinee at the National Theatre Christmas night. It was a big hit with a large professional audience.

Changes occurred in two of the principal characters of Miss Hook of Holland the last of the week here. Thomas Wise succeeded Al Leach as the wealthy liquor distiller, Mr. Hood; and Will West took the place of Hallen Mostyn in the part of Simon Sinks. The future of Miss Hook is in doubt.

January at the National will have many musical events. In addition to the third concert by the Boston Symphony Orchestra on the 7th, the appearance of Walter Damrosch, Sunday night, Jan. 12, and the Philadelphia Orchestra, Jan. 14, Madame Olga Samoroff will be heard in piano recital, Jan. 20, under the auspices of the Monday Morning Musical Club.

Fred Irwin's Big Show, with Walsh, Lynch and company, at the New Gayety, and Miss New York, Jr., at the Lyceum. The burlesque house opens big. JOHN T. WARD.

ST. LOUIS

Adelle Ritchie—Checkers—Olga Nethersole's Repertoire—New Year's Matinees.

(Special to The Mirror.)

ST. LOUIS, Dec. 30.—The principal event in this city last night was the appearance of Adelle Ritchie in Fascinating Flora at the Century before a large and appreciative audience. The piece pleased and was well interpreted.

Henry Blossom's Checkers, offered at popular prices, seemed to strike the fancy of St. Louisans, and in consequence there were two large audiences at the Grand yesterday where the play was on view. An excellent company has been provided, and the year's production as a whole is very creditable.

The New Year's week offering at Havlin's is Broadway After Dark, which pleased the two audiences that taxed the capacity of this house yesterday. Harry Fields, who appeared in the leading role, is very popular in St. Louis.

The bill at the Imperial is Anita, the Singing Girl, in which Agnes Cameron is making a bid for fame and fortune.

The Strolling Players, one of Mortimer M. Thiese's companies, came to the Standard yesterday in Elsie Fay's hit, The Belle of Avenue A. Manager Reichenbach had to hang up the S. R. O. sign at both performances.

The Greater New York Stars in two successful businesses delighted the patrons of the Gayety, who attended in large numbers yesterday.

The well diversified repertoire that Miss Nethersole has laid out for her St. Louis engagement, which commences to-night at the Olympic, is as follows: Monday evening, a new play by M. Paul Harrier, entitled The Awakening; Tuesday evening and at the Wednesday matinee, The Awakening and The Submarine; New Year's Night, The Submarine will be coupled with I Pagliacci; Thursday and Saturday evenings and matinee, Sapho; Friday evening, Carmen. Special matinees have been scheduled for New Year's Day by all the local theatres.

J. G. T. SPRUE.

CINCINNATI

Large Advance Sale for Bertha Kalich—Alice of Old Vincennes—Other Attractions.

(Special to The Mirror.)

CINCINNATI, Dec. 30.—One of the most noteworthy events of the season is the appearance at the Lyric to-night of Bertha Kalich in her beautiful production of Marta of the Lowlands. She is surrounded by an admirable company in which J. H. Kolter and Hardee Kirkham have important roles. The advance sale is one of the best of the season, and a succession of crowded houses is assured, owing to the profound impression which Madame Kalich made upon our theatre-goers upon the occasion of her only previous appearance here last year. Henry Miller and Margaret Anglin Jan. 5. Fascinating Flora Jan. 12.

Ben Hur is at the Grand for its sixth week in this city, and from the attendance it would seem that its popularity is far from exhausted. Thurston Hall is now playing the title-role. Olga Nethersole follows. Elsie Janis in The Haydn comes to this house Jan. 13.

Alice of Old Vincennes, which has never before been presented in this city, is being given a careful production at the Olympic this week by the Forepaugh players, with Ida Adair and Herschel Mayday in the leading roles. The attendance so far has been large, and an extra matinee has been announced for Thursday.

Kellar, upon his farewell tour, assisted by Howard Thurston, as co-star and prospective successor, is filling the Walnut at every performance.

The German Stock company last night gave a pleasing performance of Libel at the Grand before a large and fashionable audience.

Lyman H. Howe's moving pictures were given for one performance at the Lyric last Sunday and then moved to the Auditorium, where they finished out the week to good business.

The Columbia had crowded houses all Christmas week with a bill that included Julie Herne, Emile Subers, Willy Zimmerman, the Four Arcadia, and Shean and Warren.

Vance and Sullivan's production of The Little Heroes of the Streets, is attracting fine business at the Lyceum.

Cole and Johnson in The Shoo Fly Regiment are again at Henck's, where the outlook is that they will exceed the enormous business they did there last year in the same play.

The Remt Santley company at the Standard has been succeeded by the Night Owls, who are doing a good business.

Pathe's Talking Pictures drew a fair matinee audience to the Lyric yesterday afternoon.

The Oriental Cozy Corner Girls are drawing excellent houses at People's. H. A. SURRO.

BALTIMORE

Irene Wycherley Produced—Mary Mannerling—Stock Notes—Journalist Club Gives Benefit.

(Special to The Mirror.)

BALTIMORE, Dec. 30.—The American production of Irene Wycherley was made at Ford's this evening. The title-role was played by Viola Allen, under the management of Liebler and Company. The play, by Anthony P. Wharton, is in three acts, and the story is told with dramatic strength. Miss Allen played her part with intelligence and skill. Her support was excellent and contributed to an even and thoroughly satisfactory performance. In the cast are Edwin Arden, Grant Stewart, John Glendinning, Walter Hampton, Rodman Taylor, Selma Johnson, Mrs. Sam Sothorn, Nellie Thorne, Mrs. Ben Webster, Phillet Page, Dorothy Hammond, and Lillian Shirley. Rose Stahl in The Chorus Lady will follow.

Mary Mannerling returns to the Academy this week in Glorious Betty, a play from the pen of Rida Johnson Young. She made a favorable impression and received excellent support. Next week Lillian Russell will be seen in Wildfire.

The second week's offering at Albaugh's by the Stewart Opera company is Gilbert and Sullivan's opera, Pinafore. The cast includes William G. Stewart, Paule Ripple, John R. Phillips, Huntington May, Herbert Ballinger, Arthur Woolley, Anna Lichter, Marie Horgan, Hattie Fox, Jennie Irwin, Marion Oliver, and Paulette Antoine.

Young Buffalo, King of the Wild West, returns to Blaney's. A picture of Western life is realistically presented. The Russell Brothers in The Hired Girl's Millions will follow.

The attraction at the Holliday Street is The Cowboy and the Squaw. It is from the pen of Joseph Totten and is acceptably presented. Next week, A Fighting Chance.

The San Carlo Opera company, under the direction of Henry Russell, will be heard in a week of opera at the Lyric, beginning Monday evening. Emmanuel Wad will give a piano recital at Peabody Hall on Friday.

The Journalist Club had a benefit night at the Maryland, followed by a "club night" and reception to Hon. Austen L. Crothers, Governor of Maryland. HAROLD RUTLAND.

PITTSBURGH

The Great Express Robbery—Lena Rivers—Mary Shaw in Repertoire—Other Plays.

(Special to The Mirror.)

PITTSBURGH, Dec. 30.—The Bijou had its usual crowds to-day, where The Great Express Robbery was shown again to their apparent satisfaction by an adequate company. Next week, Marion Ballou in The Little Orgas Grinder.

Lena Rivers was presented at the Alvin to-night by a good company headed by Rudolph Porter, who won the approval of the large audience in attendance by her praiseworthy portrayal of the heroine, and the play is nicely mounted. The musical collage play, At Yale, follows.

The crowds at Blaney's Empire found much to interest them in Kidnapped for Revenge to-day, the play being acted by a sufficient company and the scenery was acceptable. The following week, Panhandle Pete.

Mary Shaw and her company began a return date to-night at the Duquesne, opening with Candide, and will present Ghosts and Mrs. Warren's Profession during the week. M. Holland in The House of a Thousand Candles is the under-line for next week.

At heretofore, the Rogers Brothers drew a crowd to the Nixon to-night, and were seen in their new vehicle. In Panama. The place is pretty staged and the large company is a strong one. Fritz Schell in Mile. Modiste is the under-line for next week.

The Gayety had its customary large audiences to-day, and Al. Reeves and company entertained them satisfactorily. Next week, Irwin's Big Show.

The usual crowd was in evidence to-day at the Academy, where Paridian Belle was presented. Dumroch and the New York Symphony Orchestra presented a very pleasing programme to-day in Exposition Music Hall.

The benefit performance given on Friday afternoon was a decided success. The widows and orphans of the Darr mine disaster will receive \$2,500. The bill was made up of the best acts from each of the theatres here, and was as follows: Nora Bayes, Mile. Dazle, the Bathing Girls, Nixon; Williams and Walker, Bijou; Young Buffalo and the Stone Indiana, Blaney's; act from Mattie Lockette and company, Alvin; Fox Yowasse, Gayety; Davis and Davis, Academy; the Randolphs, Liane D'Eva, Four Fords, Frank Pigarty, of the Grand, and Nicholas' Fourteenth Regiment Band. JOHN T. HAWES.

Furnished rooms, 149 W. 36th St., \$4, 5, 6, 8, 9.



[illegible]



## SHOP TALK.

## EMBODYING AN INTERESTING MEETING BETWEEN JEFFERSON AND BARRETT IN 1872.

The Tragedian Discusses the Problem Play, the Tall Man Dilates Upon Compensation, and the Fat Comedian Relates an Experience Touching on and Appertaining to the Same—An Interesting Foregathering.

"Considering prevailing conditions," said the tall man, "would it be in order to suggest that we christen ourselves the Micawber Club?"

The tragedian shrugged his shoulders expressively, and the fat comedian chuckled in.

"Speaking of Micawber, and things turning up," he said, "I spent an interesting ten minutes yesterday afternoon on the corner of Broadway and Twenty-third Street, and as the 4 P. M. scaphs whirled around the angles of the Flatiron Building things were turning up, more or less, all the time, and even in that study of history, *Macbeth*, and comparative anatomy I found conditions suggestive of the subject now under discussion—i. e., the problem play. Both have moments of suggestive thrill, and neither affords compensation."

"Quite right," said the tragedian. "Compensation, I have always maintained, is an elementary function of the drama. By drama I want to be understood as referring to plays written for stage representation before general audiences. The successive failures of a half dozen problem plays, and the consequent idleness of hundreds of good actors, including ourselves (smiles of approbation from the fat comedian and the tall man), leads us again to a discussion of a proposition to which we have devoted many more or less enlightening hours. I mean, of course, the true function of the drama, or, to get a little nearer to the bone, the mission of the dramatist. Just twenty-six years ago, in one of *Rialto* shop talks, I said:

"The theatre belongs to the domain of art, not ethics. . . . The actor and his art have their sphere—a sphere that has nothing in common, and nothing necessarily in conflict with the incalculable of moral philosophy. The representation of the beauty, the pathos, the sublimity in nature, and in human character, is the legitimate aim of art, and when this is successfully consummated there must of necessity be a moral effect of greater or less significance. But when the artist deliberately constructs his work with a view to pointing a moral he violates the canons of art. . . . A great tragedy moves us to wonder, pity or terror; it excites strong emotions and produces peculiar exaltation of spirit, which may, indeed, exert a powerful moral effect, though that was not the immediate end proposed by the dramatist. . . . People go to the theatre to be lifted for the moment out of the dullness and routine of routine, out of the atmosphere of daily life into regions of poetry, romance, adventure. They want to escape for a time from dull commonplace realities and to be refreshed by glimpses of an ideal world, different and perhaps brighter than the one in which their daily lot is cast. . . . If it is the legitimate object of art to strengthen or to teach, that object must be attained indirectly. Its first and nearest object is to charm and to delight. No dramatist has yet succeeded in drawing people into the theatre to listen to a sermon in disguise."

"Did I really express those sentiments twenty-six years ago?" asked the fat comedian.

"The records of our *Rialto* shop talks will show that some one of the three of us so expressed himself in 1881," said the tragedian, "and since improved conditions enabled us to continue our talks in this dear little room the sentiments have on more than one occasion been reiterated here."

"This was some times a paradox, but now the time gives it proof," quoted the tall man.

"Speaking of a pair of ducks," said the fat comedian, "this Long Island duckling is a peach."

"I regret," said the tragedian, with mock severity, "that I must once more ask you to read the early chapters of *Les Misérables*" and see what the great Frenchman says about puns and punsters."

"I'm sorry," said the fat comedian, "but candidly I've had that joke in cold storage for years, and each day when we've had duck for dinner I have tried to get it in, but until to-day I've never been able to lead the conversation up to the word paradox. Pardon me. It shan't occur again."

"Once more the problem play," said the tall man.

"I have not seen all," said the tragedian. "Three recent examples I have seen—viz. *The Daughters of Men*, *The Evangelist*, and *The Struggle Everlasting*. The latter was the only drama among them. It has a broad, human appeal, and moments of greatness. But from our premise it failed because it tried to teach a moral lesson didactically. All right in a book; all wrong in the theatre. Yet it gives hope that its author will yet achieve greatness. But not until he drops the moralist and develops the artistic side of his magnificent gifts. The Daughters of Men, as a successful playwright put it the other day, is a tract. The characters are uninteresting, artificial and unconvincing. All of their pages of truisms, and untruisms, if I may coin a word, have been said, and better said, *ad infinitum*, *ad nauseum*, by the daily press, magazines, lectures and trade journals, any time during the past twenty-five years."

"The Evangelist is a capital sermon, if people want their sermons from the stage. The result would seem to indicate that they don't. It is fatal to the dramatist to get too full of his subject."

"Still, there have been so-called problem plays that have achieved a measure of success," suggested the tall man. "Is not *The Lion and the Mouse* in that category?"

"Scarcely. That excellent play handles a great problem, it is true, but its sermon is subsidiary. It has men and women of flesh and blood who love and are loved, who suffer disappointments, delays, and who eventually enjoy triumph, reward, happiness. In a word, it has compensation. It has the added advantage of a theme that to-day is in the minds of our thinking, and in the ears and on the tongues of our unthinking people—viz., the concentration of wealth and its corruption of our entire system of government. The air is full of it. The daily press groans under it; a hundred magazines team with it, and ministers of the gospel make the stories of *Christ* and his apostles an addenda to stories of Standard Oil, municipal rottenness and Tenderloin graft. In some way, directly or indirectly, the condition comes home to each one of us; at least we all imagine it does, which amounts to the same thing. The press agent's occupation is gone, for the reason that editorial columns are filled with copy, and the news columns have scarce lines, all about matters that advertise *The Lion and the Mouse*. Yet, with all these conditions in its favor, and the air choked with its dominant subject matter, it could not have succeeded as a play upon that theme alone. It had comedy. It had light and shade; it had the story of a pure, good young woman, fighting for the good name of her father, persecuted by organized greed for performing his duty to the State and the people. More than that, she was loved by a manly young chap, and she loved him in return. But organized greed stood in the way. The men and women of the play, excepting organized greed, were human. They were flesh and blood, like us, and by sheer force of their humanity they overcame organized greed. They triumph, and the play triumphs, because there is compensation. Organized greed stands for an unpopular personality. He is a safe proposition to pitch into. The great unwashed will always applaud you. In *The Daughters of Men* the same author is up against a different proposition. Labor unionism, with its interminable detail of corruption, graft, lawlessness, riot, demagoguery and anarchy. And in showing an incapacity or a lack of courage to meet the issue squarely, he

simply did what our politicians, masquerading in Congress as statesmen, have been doing for thirty years. But even had he met the capital and labor proposition squarely and fought it to a logical issue, the play must still have failed, with the labor problem thrust into the foreground, and no real, true, human love story, convincingly interwoven, to lighten the laden mass. This theme has been much more dramatically and successfully treated in a German drama, translated, adapted and played in this country under the title of *The Lost Paradise*."

The tragedian paused to light a fresh cigar, the tall man cleared his throat, and the fat comedian closed his eyes from force of habit.

Before concluding this tirade, resumed the tragedian, "I want to admit, and to my own satisfaction, at least, account for certain conceded successes, that appear to controvert our position. There be those who sturdily maintain that the problem plays of Ibsen and other distinguished foreigners have been successfully staged in this country. Doubtless. But is there any evidence that they have been profitably produced? And, after all, what does success mean, as we understand it? Does it mean exhaustive newspaper gush, specialized and academic, and the resulting of a cult or a coterie? Or does it mean theatres well filled with ticket buyers, from all classes of society, and the consequent residue in the box office?"

"In this same category we must include the Browning cult. May the day be long delayed when we shall have to look to the success of the problem play for our salaries."

The tall man again cleared his throat. The fat comedian, who had apparently been dozing, had opened his eyes when he heard the word salary.

"That comprehensive term, compensation, carries me back to my salad days," began the tall man, "to the days when I was young and charming."

"Was that when you were on earth before?" asked the fat comedian.

"It was about the time you were playing second old men in *Troy*," said the tall man.

An incident occurred in the railroad waiting room at Columbus, Ohio. It was in 1872. I was

member of John Elder's Pittsburgh Stock company, at the Grand Opera House. The Parepa Rosa Opera company occupied the theatre for a week, and we were sent on the road to support Joseph Jefferson in *Rip Van Winkle* in six one-night stands. One day we had a change of cars and an hour's wait at Columbus. On alighting from the train we recognized the familiar figure of Lawrence Barrett pacing nervously up and down the platform. Jefferson greeted him cordially, and we learned that he was en route to Chicago, where he was to begin a star engagement the following week in *The Man of Alroy*.

Owing to a lost connection he had a long wait in Columbus, like ourselves. It was quite a historic group that gathered about the big stove in that long waiting room. Joseph Jefferson, Lawrence Barrett, John A. Elder, Georgia Dickson, and J. Newton Gotthold were the conspicuous figures. All have passed on. Mrs. Dickson, who survived the others, died about a year ago. The rest of us were comparatively youngsters and kept at a respectful distance, yet near enough to hear the conversation. Jefferson was jolly and buoyant and full of badinage. Barrett grew positively boyish under the genial spell. After a few commonplace, Barrett brought the talk around to *The Man of Alroy*. He was full of the subject, and in love with the character. Those of us who played with him know how positively great he was in the part. Artistically it was a triumph.

Everywhere the press criticisms were the most unqualified. The *Times* had never before in the story line, I think, the same as the famous German drama, *Laurel Wreath and Beggar's Staff*. The return of the half crazed, while haired beggar, long thought dead, on the day when his native village was dedicating a shaft to his genius and crowning his effigy with laurel wreaths, while white clad children sang the song he had written in his youth, when the villagers laughed at his pretensions to song and poetry, constitute one of the most intense and sympathetic scenes ever witnessed on any stage.

The death scene was impressive beyond any I have ever witnessed. And yet the play did not draw the people after the first night. These things and many more Barrett recounted in a half angry, half tearful sort of tone. Looking frankly in Jefferson's eyes, he said, in effect: "Now tell me, Joe, how do you account for it? All concede the greatness of the play. Personally, I have never received such unequivocal praise for anything that I have done. I feel the part. I know it is my best performance. Throughout the last act the audiences appear as though held in a spell; they leave the theatre crying. It must be impressive. There is every evidence of it. Yet it doesn't draw, and it doesn't repeat. Now, how do you account for it?" Barrett was so dead in earnest that Jefferson's face had become quite serious. He began, slowly, and to this effect:

"Well, since you put it so squarely, Larry, I'll give you my opinion, for what it's worth. I have seen it three or four times. I concede all that you claim for the play and all that the critics have said about your performance. But the fact remains that the play is a kind of a sermon, and there is no compensation for the audience. Had *Rip* died, as logically he should do, and as Enoch Arden does, my stellar aspirations would probably have died with him at the end of my first engagement."

MILTON NOBLES.

## THREE KEATONS.

The front page of this week's *Mirror* contains the pictures of "Buster," "Jingies" and Louise Keaton, the three children of Joe and Myra Keaton. For several seasons Joe, Myra and "Buster" have played successfully in the leading vaudeville houses in a comedy acrobatic sketch. Ever since "Buster" was knee high to his tall father he has been a valuable assistant to his parents in their stage work. He is a great favorite with children, and there is a perceptible increase in the attendance of the juveniles whenever he appears. In addition to the funny falls and innumerable bits of original comedy business, that he introduces, he does a number of very clever imitations of prominent vaudeville comedians, having been given the material and coached by the men themselves. When "Buster" is on the bill with a well-known monologist he stands in the wings and studies the entertainer, and before the week is half over he has another new imitation to add to his long repertoire.

The exercise he gets in the act has been of the greatest benefit to him, and he has grown stronger and more robust with each succeeding year. Until now at the age of fourteen, he is as perfect a little specimen of burlesque as one could wish to see. As the elder Keatons are extremely devoted to their children, they take the whole family with them on the road everywhere they go. A first-class governess accompanies them, so that the care and education of the youngsters is looked after as well as if they were located permanently in one place. Occasionally "Jingies" and Louise are brought to the theatre in the afternoon, and help to make the finish of the sketch more amusing by toddling on to help the older members take their bows. The Keatons are a very happy family, and the children have made hundreds of fast friends among the performers with whom they have come in contact in their travels about the country.

## I PAGLIACCI AS A DRAMA.

A dramatized version of Leoncavallo's opera *I Pagliacci*, was produced for the first time in this country in the Euclid Avenue Opera House, Cleveland, O., on Dec. 28, by Olga Netherole. It was well received. The play is by Charles H. E. Brookfield, an English author. Nedda, of course, was impersonated by Miss Netherole.

## LIEBLER TO MANAGE GOODWIN.

It was announced last Sunday in Baltimore, Md., that Liebler and Company had made a contract with Nat C. Goodwin by which he will appear under their management for a term of years. The contract is to become effective at the beginning of next season. A new play is to be written for Mr. Goodwin.

## PRODUCING MANAGERS MEET.

Preliminary steps were taken at a meeting at the Hotel Astor Saturday afternoon, Dec. 28, to perfect an organization to be known as the National Association of Theatrical Producing Managers.

Among the prominent theatrical producers represented were Henry W. Savage, Liebler and Company, Klaw and Erlanger, Sam A. and Lee Shubert, Inc., George C. Tyler, Frank McKee, A. W. Dillingham, Henry B. Harris, Wagnhals and A. W. Murphy, F. Ziegfeld, Jr., George Kemper, Sam S. Scribner, Gus Hill, Charles E. Blaney, Al. H. Wood, Frederic Thompson, William A. Brady, Joseph R. Grismer and many others.

Hollis E. Cooley, representing Henry W. Savage, presided, with A. M. Miller as temporary secretary and Jules Murry temporary treasurer. An assessment was made for organization expenses and a committee selected to frame a constitution and by-laws, to be submitted to a general meeting called for Friday next at 2:30 P. M., at the Hudson Theatre, which every manager of a travelling company is invited to attend.

An informal discussion disclosed the purpose to perfect an organization for the protection of men whose brains and capital make the stage productions of this country. There are many reforms to institute and many evils to correct that have involved loss and damage to individual interests, but have been suffered to exist because of a lack of united effort. All branches of stage enterprise—dramatic, musical, burlesque, and vaudeville—will be combined in the new association.

The committee appointed to prepare the plan of organization included William A. Brady, Henry P. Harris, Ben Stern, Gus Hill, Sam A. Scribner, James Burford, E. D. Price, Fred McClelland, J. W. Jacobs, Hollis E. Cooley, Jules Murry, and A. M. Miller.

## SUNDAY IN KANSAS CITY.

The Grand Opera House in Kansas City, managed by A. Judah, who has been a leader in the opposition to Sunday closing, was not opened on Sunday last. All other theatres, except the Willis-Wood and the Majestic, were open as usual, and the grand jury will return the customary indictments during the week. A writ of prohibition was issued last week forbidding Judge J. L. Fort to try the cases against the theatre managers and players, until the court can take final action. Jan. 20 is the date set for the hearing to determine whether the prohibition shall be permanent.

The immediate effect is to prevent Judge Fort going to Kansas City on Jan. 7 to try the cases against the Sunday law indictments. What the lawyers for the theatres have feared has been that when the docket is called the bonds of scores of theatrical people scattered all over the United States would be forfeited.

The bonds will in the aggregate amount to hundreds of thousands of dollars. The actors and actresses who were indicted gave bonds and left with their companies for other cities.

The action of the Supreme Court will refer any proceedings to forfeit bonds until after Jan. 20. Then it will be decided whether the case will be heard before Judge Fort or Judge Porterfield. The attorneys for the theatrical people are hoping that they will be sent to Porterfield's division.

## SINGERS' VOICES BURIED.

There was a most unique ceremony on the afternoon of Dec. 24, in the subterranean passage of the Opera House in Paris. It consisted of depositing in a specially prepared vault a talking machine and disks bearing records of the voices of the greatest singers of the twentieth century. Tamagno, Caruso, Scotti, Plancon, De Lucia, Patti, Melba, Calve and others are represented in the selection. The disks are in double boxes, each separate from the other. Neither light nor air can penetrate the coverings, and it is believed that they can be thus preserved for a century. At the end of a hundred years they will be opened, and the people of that age will have the opportunity of hearing voices of this era as well as seeing the talking machine as manufactured to-day.

## MILLIONS IN KENTUCKY.

Manager J. Dee Collins, of Park Theatre, Henderson, Ky., sends in the interesting news of good times in prospect in the tobacco section of Kentucky, in which Henderson is located. A deal has just been concluded between the Farmers' Society of Equity and the Imperial Tobacco Company whereby the latter concern buys the entire crops of tobacco of 1905, 1906 and 1907, controlled by the members of the farmers' organization and held by them for three years, valued at \$2,500,000. This money will be put into circulation in the limited territory named within the next three months, and means an unprecedented boom in business, including theatricals.

## BENEFIT AT THE CIRCLE.

A large and enthusiastic audience at the New Circle Theatre Sunday night attended a benefit performance presented for the building fund of the Hospital for Deformities and Joint Diseases.

Prominent in the list of players were Bonita, William Gould, Marie Florence, James J. Morton, Matthews and Ashley, Ethel Levey, the Empire City Quartette, M. M. Theise's Quartette, Mary Ann Brown, York and Adams and Lillian Shaw. George J. Kraus's contribution to the fund was the use of the theatre.

## LIVED UP TO OPPORTUNITY.

When Francis Wilson appeared in St. Louis in *When Knights Are Bold*, at the Saturday matinee in the Century Theatre he advanced Mary Frances Boyce and Edna Bruce respectively to the roles of Miss Isaacson and Lady Rowena for one performance, as these clever young women are both natives of that city. Both were successful in their parts with little preparation, Miss Boyce being especially effective in her tragedy scene in the second act.

## MISS MATTHISON TO COME HERE.

Edith Wynne Matthison will probably come to America this Spring, under the direction of Henry Miller. She will appear in two plays, written by her husband, C. Mann Kennedy, one a comedy and one a tragedy. The first is in five acts and is entitled *The Servant in the House* and is modern. The tragedy is also in five acts and is called *The Winterfrost*. The scene is in Iceland, about 1020 A. D. Walter Hampden will probably play the leading male roles in both. Formal contracts have not yet been signed.

## PLAYERS SUE FOR WASH.

Suit has been brought by The Players against the Mutual Steam Laundry Company for the recovery of the value of club table linen, towels, etc., which it is alleged the laundry failed to return or account for. The amount involved is in the neighborhood of \$1,000. Hazleton and Hazleton, of which firm George C. Hazleton, Jr., of The Players, is a member, are pressing the suit.

## CONING EVENTS.

Dec. 31—Miss Hook of Holland, Critteron, New York.  
Jan. 4—Funeral, New Haven, Conn.  
Jan. 5—Doris O'Sullivan, in Pecky Macree, McVicar's, Chicago.  
Jan. 6—The Waltz Dream, Chestnut Street Opera House, Philadelphia.  
Jan. 6—William Gillette, in *The Little Affair* at Boyd's, Philadelphia.  
Jan. 6—Maude Adams, in *Quality Street*, Empire, New York.  
Jan. 6—Funeral, Casino, New York.  
Jan. 13—Maude Adams, in *The Jesters*, Empire, New York.  
Jan. 20—Twenty Days in the Shade, Savoy, New York.  
Jan. 20—Around the World with a Dancer, Philadelphia.  
Jan. 27—The Waltz Dream, Broadway Theatre, New York.  
Jan. 27—E. H. Sothern, Lyric Theatre, New York.

Published rooms, 149 W. 30th St., \$4, 6, 8, 10.

## REFLECTIONS

The cast of *Funeral*, which is to follow *The Gay White Way* at the Casino on Jan. 6, will include Alice Fisher, Vera Michelson, William Rock, Joseph C. Minor, Maud Fulton and Walter Fordral. The first performance will be given at New Haven on Jan. 4.

A special matinee of Peter Pan will be given this Thursday afternoon for the benefit of the George Junior Republic.

Stella Martine, last season with *The Prince of Pilsen*, is convalescing in the Long Island Hospital from an operation for appendicitis.

When *The Man of the Hour* leaves the Savoy Theatre on Jan. 18, it will go to the Tremont Theatre, Boston, for a run.

The Secret Orchard will go into the Astor Theatre for a short run, beginning on Jan. 6. This week the company will play a few dates out of town.

George Marlon, general stage manager for Henry W. Savage, who went to Paris to stage the French production of *The Prince of Pilsen*, arrived in New York last Friday.

June Van Buskirk was married at London, England, on Dec. 17, to Percival J. Mitchell, a wealthy London clubman.

Sigmund de Ivanowski has begun work on a portrait of Marie Doro as Carlotta in *The Morals of Marcus*.

Louis White, for several years manager of the Kirke La Shelle attractions, has returned to New York from a long vacation spent at New Canaan, Conn. He has entirely recovered his health.

Roscoe Crosby Gaige, general manager for Selwyn and Company, has returned to New York after a honeymoon journey in England, France, Germany and Switzerland.

Several members of the chorus of *The Orchid* were slightly injured in a collapse of some of the scenery on the stage of the Grand Opera House during the performance on Christmas Eve.

John Vernon Cunningham and Agnes Lee, formerly of Nashville, Tenn., and now leading woman of the company of which Mr. Cunningham is leading man, were married recently at Bartow, Fla.

Stiles Dickinson has just completed a portrait of Louise Gunning as Sophie in *Tom Jones*, which Miss Gunning presented to her husband, Fred Pitney, as a Christmas present.

Alicia Von Mueller joined the cast of *A Knight for a Day* last week, to illustrate the song, "The Little Girl in Blue." She was formerly an artist's model.

Charles A. Merrill was granted a decree of absolute divorce from Anastasia Merrill (Irene Powers) by the District Court of Merrick County, Nebraska, on Dec. 14.

Burglars broke into the dressing rooms of the men of the Chinatown Charley company at the Columbia Theatre in Newark on Christmas morning and carried off five costumes.

Antonio Macaluso, a member of the Majestic Theatre Stock company at Cleveland, O., and said to be a count, was arrested last week on a charge of theft from members of the company. The case was heard Saturday and Macaluso was fined on two charges.

Albert Parr has been engaged to succeed Van Housen Wheeler in the title role of *Tom Jones*, and May Mooney will replace Laura Butler as Lady Blonson.

A special performance of *Coming Thro'* the Rye was given at the prison at Auburn, N. Y., on Christmas morning by the company playing in that town Christmas matinee and night.

John Butler Yeats, father of the Irish poet and dramatist, arrived in New York last Sunday on the Cunard liner *Campagna*, accompanied by his daughter, Lily Yeats. Miss Yeats, who comes here to attend the Irish Fair, brought with her a great quantity of work turned out by Irish looms.

## CURRENT AMUSEMENTS.

Week ending January 4.

ACADEMY OF MUSIC—The Rose of the Rancho—250 times, plus 1st week—1 to 5 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—The Card King of the Coast—10 times.  
ASTOR—Tom Jones—24 week—50 to 65 times.  
BELASCO—The Warrent of Virginia—24 week—31 to 38 times.  
BERKELEY—Arnold Daly and Margaret Wycherly in *Candide*—4th week—23 to 30 times.  
BIJOU—Alla Nazimova in *The Comet*—1st week—1 to 5 times.  
BROADWAY—The Round Up—45 times, plus 11th week—43 to 50 times.  
CASINO—The Gay White Way—13th week—86 to 105 times.  
CIBC—York and Adams in *Playing the Poles*—2d week—9 to 16 times.  
COLONIAL—Vaudeville.  
CRITERION—Commencing Dec. 31—Miss Hook of Holland—1st week—1 to 7 times.  
DALT—James E. Hackett in *John Gayde's Honor*—2d week—9 to 16 times.  
DEWEY—Rollickers Burlesques.  
EMPIRE—Maude Adams in *Peter Pan*—291 times, plus 2d week—8 to 16 times.  
FOURTEENTH STREET—Edward Hogan in *The Oystererman*—27 times, plus 9 times.  
GARDEN—Closed Dec. 7.  
GARRECK—Maxine Elliott in *Under the Greenwood Tree*—2d week—6 to 13 times.  
GERMAN—The Great Community—2 times; *The Blackhead*—4 times; *Cinderella*, mat.; 3 to 6 times.  
GOTHAM—Watson's Burlesques.  
GRAND OPERA HOUSE—Hattie Williams in *The Little Caper*—19th week—plus 8 times.  
HACKETT—The Witching Hour—7th week—50 to 58 times.  
HARLEM OPERA HOUSE—Stock co. in *The Man on the Box*—12 times.  
HERALD SQUARE—Low Fields in *The Girl Behind the Counter*—14th week—100 to 105 times.  
HIPPODROME—The Auto Race and The Four Seasons—6th week.  
HUDSON—Ethel Barrymore in *Her Sister*—2d week—8 to 15 times.  
HURDIS AND SEAMON'S MUSIC HALL—Transatlantic Burlesques.  
KALICH—Vaudeville.  
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.  
KEITH & PROCTOR'S 22D STREET—Vaudeville.  
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in *The Three of Us*—12 times.  
KEITH & PROCTOR'S 5TH STREET—Vaudeville.  
KEITH & PROCTOR'S 12TH STREET—Vaudeville.  
KNICKBOCKER—Victor Moore in *The Talk of New York*—2d week—30 to 35 times.  
LIBERTY—Polly of the Circus—2d week—9 to 16 times.  
LINCOLN SQUARE—The Red Boy and the Teddy Bears—2d week—13 to 24 times.  
LONDON—Ethel Barrymore.  
LYRIC—Mrs. Fiske in *Rosmersholm*—1st week—1 to 6 times.  
MADISON SQUARE—Max Robson in *The Rejuvenation of Aunt Mary*—22 times, plus 2d week—9 to 16 times.  
MADISON SQUARE GARDEN—Paris Auto Show.  
MAJESTIC—The Top of the World—11th week—60 to 69 times.  
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—7th week.  
MINER'S BOWERY—Henry Madison Burlesques.  
MINER'S EIGHTH AVENUE—Broadway Gaiety Girls.  
MURRAY HILL—High Rollers Burlesques.  
NEW AMSTERDAM—The Merry Widow—11th week—63 to 90 times.  
NEW STAR—Miss Nellie West Away—9 times, plus 9 times.  
NEW YORK—Vaudeville.  
PANTON'S—Vaudeville.  
RAVON—The Man of the Hour—5th week—45 to 49 times.  
STUYVESANT—David Ward in *A Grand Army Man*—12th week—60 to 67 times.  
THALIA—Nellie, the Beautiful Clank Model.  
VICTOR AVENUE—Italian Drama.  
VICTORIA—Vaudeville.  
WALLACK'S—A Knight for a Day—3d week—17 to 24 times.  
WEBER'S—Announced—Burlesque of *The Merry Widow*.  
WEST END—Wine, Women and Song.  
YORKVILLE—The Spokes—20 times.



## EARLY PRESS AGENTS.

## THE GENESIS OF THEATRICAL PUFFERY IN ENGLAND'S METROPOLIS.

How Sheridan's Exposure in 1779 Led to the Development of Theatrical Puffery into a Science—Sir Richard Steele's Part—The Case of the Building Playwright—Some Interesting Examples.

Fully a century and a half have elapsed since the principles of theatrical puffery developed into an exact science. Sheridan, in writing *The Critic* in 1779, neatly indicated the various methods of procedure, and laid down rules for the better ordering of playhouse panegyric. Hitherto the public had been guilelessly unsuspecting. It had allowed the jam without dreaming of the powder. This could not have gone on forever, and Sheridan, in mercilessly exposing the crystallizing method of the ingenuous and the literary hacks, gave a new impetus to the genre. His ridicule of the ways and means of the conventional puffer hastened the happy period when no self-respecting tragedian was without his record of a burning house and a rescued child; and thanks to him, thought was led into that new channel whence was eventually evolved that masterpiece of genius, the actress and her missing diamonds.

Puffers, like other human beings, had to creep before they walked, and the earliest attempts to arouse public interest in a coming play showed little ingenuity. Curiously enough, the first example on record gave no hint of the merits of the piece, and simply sought to stimulate curiosity by dwelling upon the originality of the mounting. In *The Post Boy* of June 12-15, 1697, one finds a paragraph setting forth that "great preparations are making for a new opera in the playhouse in Dorset Garden, of which there is great expectation, the scenes being several new sets, and of a model different from all that have been in any theatre whatever, being twice as high as any of the former scenes; and the whole decorations of the stage not only infinitely beyond all the operas ever yet performed in England, but also by the acknowledgment of several gentlemen that have traveled abroad, much exceeding all that has been seen on any of the foreign stages."

In puffs of this kind it was customary for some years after to seek an arousal of coffee-house gossip by sheer lack of definition. Nowadays the journalist runs to the other extreme, and tells too much. In scanning over the foregoing paragraph one cannot help but remark the writer's careful avoidance of the name of the author and the title of the production. The allusion was to Elkanah Settle's feeble comic opera, *The World in the Moon*. The designedly vague nature of the early puff preliminary, especially when indited in the service of an old theatrical hand like Elkanah, makes one suspect that literary trademarks were by no means so valuable at the dawn of the eighteenth century as they are now. A play had to win its way on its merits, no matter how distinguished the dramatist. Color is given to this impression by a quaint announcement in *The Freholder's Journal* of September, 1722, in which the puffer ambles along in that leisurely style so characteristic of the period. It is headed "Will's Coffee House, Covent Garden," and begins, somewhat curiously, "They write from that place, that a Gentleman, who is himself reckoned a Master of great wit and humour in conversation, express'd himself the other day very earnestly in favour of a new comedy now in rehearsal, and which will shortly be acted for the diversion of the Town. The gentleman said it was entitled *The Artifice*; that he heard it rehearsed last Friday, and that it well deserves that Name, by reason the Author, who has diverted the Town with several entertaining and celebrated Comedies, seems in this to have excell'd all former Productions, and to have resolved that every Scene throughout the whole Piece should be more than ordinarily agreeable, and shine with uncommon lustre. The Author has been certainly very Artificial in the conduct of this Play. If we consider the different manners of the persons, the variety of characters, the humours adapted to each of these, the wit, the plot, the business, when properly observed in all their parts, to be the greatest recommendations of a Comedy, we may promise ourselves more Satisfaction and Entertainment from the first New Play which we shall see this Winter, than from any that hath been acted these many Years last past. The Playhouse will not appear so new and beautiful to us by its fresh Paintings and Decorations, as it will by reason of the Representation of this excellent Comedy." Seeing that *The Artifice* was from the pen of Mrs. Centlivre, already distinguished as the author of *The Wonder*, one cannot but marvel at the restraint of the puffer. There was, however, some slight advantage in the preliminary preservation of anonymity; if the play proved a failure, the author was saved from having to drink the bitter cup of humiliation to the dogs.

Although the fact has never been demonstrated, it is none the less true that Sir Richard Steele, essayist, playwright and theatrical manager, originated that most ingenious of all kinds of theatrical puffery, "the puff collateral." The type was readily recognized. To this category belongs those attractive reading advertisements which begin by arousing one's interest in the story of some marvelous hair's breadth escape, and culminate by pointing a moral in favor of the use of Quackenbush and Company's world famed liver pills. Latter day maladroitness has blunted the efficacy of "the puff collateral." The trick has become too apparent. None has been able to approach Steele in the capacity of hoodwinking the reader. As an essayist he was much too artistic to deal with his subject otherwise than homogeneously, and his method of approach was so insidious that he was able to drive home his point without arousing any suspicion of his good faith. Even now nobody recognizes that several of Steele's finest theatrical essays are nothing more than brilliant examples of the puff collusive. Even Austin Dobson, with all his knowledge of the man and the period, remains unsuspecting.

Let us look at one or two examples of Steele's clever work in this way. Take, for instance, the charming paper "On the Pleasures of Play-going," published in *The Tatler* for June 8, 1710 (No. 182). After a long and apposite exordium, recalling the gentle humor of Charles Lamb, Steele goes on to say, "When actors are considered with a view to their talents, it is not only the pleasure of that hour of action, which the spectators gain from their performance; but the opposition of right and wrong on the stage, would have its force in the assistance of our judgment on other occasions. I have at present under my tutelage a young poet, who, I design, shall entertain the town the coming Winter. And as he does me the honor to let me see his comedy as he writes it, I shall endeavor to make the parts fit the genius of the several actors, as exactly as the two I have mentioned (Wilks and Cibber) are to perform the principal parts. And because the two I have mentioned (Wilks and Cibber) are to perform the principal parts, I have revealed with the house to let the Careless Husband be acted on Tuesday next that my young author may have a view of the play, which is acted to perfection, both by them, and all concerned in it; as being born within the walls of the Theatre, and written with an exact knowledge of the abilities of the performers. Mr. Wilks will do his best in this play, because it is for his own benefit; and Mr. Cibber because he writes it. Besides which, all the great beauties we have left in town, or within call of it, will be present, because it is the last play this season." For Steele to have ended on this note would have rendered his intention too transparent. So he winds up the whole by warning his readers that if the house prove thin, "my pupil shall return to his commons at Oxford and Shrewsbury, and the Theatre be no longer correspondents." As if one holding playwright more or less ready made! My impression is that Steele's mysterious pupil was a mere figment of

the brain, conjured into existence for the purpose of the essay. What that purpose was may be guessed from the passage I have italicized. It is amusing to find Steele's editor, Austin Dobson, taking the whole announcement so seriously, but pitiable to watch him going to great pains in the vain hope of identifying the unidentified.

By careful search in the pages of *The Spectator* and *The Tatler* one can unearth many examples of these charming yet advertisements. The question naturally arises, were they honest altruistic efforts, written without hope of reward, or were they simply paid for puffs. Try as one can to give the essayist the benefit of the doubt, the conclusion must be derogatory. Do we not find Swift, in his arraignment of Steele in 1713, demanding ferociously, "Where is the public spirit of such a man, who will be bribed to recommend a harper, a buffoon, or a performer to the world, to carry on intrigues, which a man of honour would blush to hear of, and to pimp in print?" Ponder over that, and Steele's apparent good heartedness in saying a word in season for a charming young danseuse in *The Spectator* for May 5, 1713, disappears into thin air.

Note that the subject of his paper is "All the World's a Stage," a theme that has never lain idle since Shakespeare immortalized it. Viewing it from a new aspect, Steele begins by saying, "It is certain that if we look around us and behold the different employments of mankind, we hardly see one who is not, as the player is, an assumed character." He then proceeds to give illustrations in support of his point of view, and with less than his usual art, suddenly goes off at a tangent. Mention of dancing calls up the reflection that if all actors were tutored early in that accomplishment, much benefit to the Theatre would accrue. And then the puffer gets in his deadly work. "One who has the advantage of such an agreeable girlish person as Mrs. Bicknell," continues Steele, "joined with her capacity of imitation could in proper gesture and motion represent all the decent characters of female life."

Such elegant entertainments as these would polish the town into judgment in their gratifications; and delicacy in pleasure is the first step people of condition take in reformation from vice. Mrs. Bicknell has the only capacity for this sort of dancing of any on the stage; and I dare say all who see her performances to-morrow night, when sure the romp will do her best for her own benefit, will be of my mind."

Forty years later this ingenious, if necessarily prolix, type of puff collateral had found its way into the ordinary newspapers. Even if one were ignorant of Swift's indictment of Steele, one could hardly arrive at the conclusion that the disguised advertisements of a succeeding generation were inserted free. But on what basis were they charged for? Surely not at ordinary space rates. A benefit so puffed would have been a very expensive luxury. Let us look for a moment at a notable example of this particular type. It occurs in a forgotten Dublin Journal, *The Observer*, for April 3, 1753, and is headed "Heralds the approaching benefit of Isaac Sparks, a popular low comedian. For the better comprehension of the conceit, it is requisite to say that besides acting regularly at Smock Alley, Sparks held a sort of Judge and Jury club every Thursday night in a house in Nassau Street. The entertainment consisted of a more or less improvised mock trial, which was presided over by the comedian in his capacity as Right Honorable Chief Justice Joke, and Humbug Master General of the Kingdom of Ireland. Occupying a full column of close print, and headed in dignified style with a Latin motto, the essay ostensibly deals with that perennial Irish topic, the administration of the law. Much is said very sensibly at the beginning about the benefits derived by the State from a ready dispatch of justice by the abolition of delays and the reformation of abuses. It was a popular theme, and we may be sure that the writer quickly attracted the attention of his public. That done, the rest was easy. "I have," he says, "a Chief Justice in my eye, who excels in all these forfeited instances, and has all the other valuable qualities which are useful and ornamental on the Bench. He is consummate master of every cause that comes before him, just to truth, and at the same time compassionate to offenders."

In his deportment he is grave with good humour, and facetious with dignity. I believe some of my readers will prevent me, and leave it needless to inform them that I mean Lord Chief Justice Sparks, tho' he takes out of modesty another title in his Court weekly in Nassau Street, where he has justly merited the admiration, as well as the grateful acknowledgment of all who had any suits on their hands, for his speedy dispatch and impartial decision." And then the reader is quietly informed that Sparks had arranged to take his benefit at the theatre on the 11th inst., the first example on record of a judge throwing himself on the mercy of the public!

Enough has been said to show that Steele was master of the gentle art of puffing. But it is noteworthy that in a few instances, where he departs from his method to indulge himself in amiable log rolling, he seriously overstates his mark. No example is more flagrant than his exuberant panegyric on his friend, Ambrose Phillips' tragedy, *The Distrest Mother*, a frigid phrase of Racine, best described by the apocryphal popularly bestowed upon its author, Numbly Pambly. Few modern players of any experience will find themselves capable of stomaching the passage in which Steele describes the effect produced at the reading of the tragedy to the comedy. "I have," he says, "a most exquisite pleasure to me, to observe in real tears drop from the eyes of those who had long made it their profession to dissemble affliction; and the player who read frequently threw down the book, until he had given vent to the humanity which rose in him at some irresistible touches of the imagined sorrow." All this is somewhat difficult to swallow. It may be that the eighteenth century wore its heart on its sleeve, but experience shows that the thoughts of those present at the reading of a play are generally otherwise concerned than with the weeping of the character of Steele. However, knew his public, and the efficacy of his maudlin appeal is shown by the fact that *The Distrest Mother* had a brilliant send-off and a prosperous career.

W. J. LAWRENCE.

## SAW HIS OWN IMPERSONATION.

James A. Bliss, "the somewhat stout comedian," had a novel experience in Baltimore recently while witnessing an excellent vaudeville bill at the Maryland Theatre through the courtesy of Manager Kernan. When the moving pictures were projected Mr. Bliss saw his own cheery countenance and his ample figure reproduced as Santa Claus in a series called *The Night Before Christmas*. He posed as Kris Kringle two years ago while he was playing at the Madison Square Theatre with Henry E. Dixey in *The Man on the Box*. When asked how he liked to see himself as others see him he replied: "Well, not bad, but I think I could play the part better if I had another chance."

## ELSIE JANIS WINS SUIT.

The Appellate Division of the Supreme Court last Friday denied a motion by Milton Aborn and Theodore A. Liebler for permission to appeal to the Court of Appeals from a decision of the Appellate Court, which refused to continue an injunction to restrain Elsie Janis from acting under any management other than that of Aborn and Liebler. Miss Janis made a contract with the Aborns to appear solely under their management. This contract the Appellate Division held to be invalid, as the actress was under the legal age to enter personally into such a contract.

## JUDGMENT FOR THE SHUBERTS.

The Shuberts have obtained judgment against Maurice Campbell for \$533 for rent of the Princess Theatre during that time when Mr. Campbell presented *Isaac's When We Dead Awake*. The Shuberts held that they had not received the rental and other expenses connected with the theatre during the week the play lasted.

## MRS. CARTER MAY KEEP RECEIPTS.

Judge Hough, of the United States District Court, has rendered a decision in the bankruptcy proceedings recently brought against Mrs. Leslie Carter. The judge rules that the receiver or trustee to be appointed has and can have no title to any of the theatrical productions in which she has been playing, nor to the emoluments arising therefrom. This decision will leave Mrs. Carter free to continue business for herself in *De Barry, Zaza, Fedora, and La Tosca*. A few weeks ago the receiver asked to have part of the receipts of Mrs. Carter's tour made over to the creditors.

## MACLYN ARBUCKLE A REAL DEPUTY.

Maclyn Arbuckle, the sheriff in *The Round Up*, has been made deputy sheriff of New York county. He was sworn in on Friday by Sheriff Hayes, and has worn his gold badge since that time. That night Under sheriff A. J. Johnson and ten deputies attended the performance in the Broadway Theatre and afterward forced an entrance to the stage with their badges and were entertained at supper by Mr. Arbuckle.

## CARLOTTA NILSSON TO REST.

The contract between Walter N. Lawrence and Carlotta Nilsson, now starring under his management in *The Three of Us*, which will expire on Jan. 18, will not be renewed. Miss Nilsson will return to New York for a short rest. Her role of Elly Macchewey in *The Three of Us* will be played by Mabel Cameron.

## MURRAY CARSON LOSES.

In the suit of Murray Carson against the Shuberts for part royalties for *The Bishop*, in the writing of which he claimed to have assisted John Oliver Hobbs, the complaint was dismissed by Justice Newberger recently. Mr. Carson asked for an injunction and an accounting.

## GOSSIP.

Charles Mason, the German comedian, has been added to the cast of *The Bad Boy and His Teddy Bears*, at Blaney's Lincoln Square Theatre.

Two short plays will be given at the Waldorf-Astoria on Jan. 11—*Au Clair de la Lune*, by Edgar Allen Woolf, and *David Garrick*. Vera de Cordova Sanville and Rhenzi de Cordova will have the leading roles in the first play, and in the second Mr. de Cordova and Estelle Bloomfield will play the principal parts.

It was announced Saturday that Burt, Nicolai and McAdow, of New York, have effected a deal with Nixon and Zimmerman, of Philadelphia, whereby the Wilmington, Del., Opera House, leased by the latter firm, will be used jointly.

Ira Conquest has been engaged to star as the head of a special company for a three weeks' engagement at the Royal Alexandra Theatre, Toronto, opening on Jan. 7. The company is under the direction of Norman Perry, and the repertoire will consist of plays in which Miss Conquest has already appeared as a star.

Rehearsals of *Poliche*, the new play in which the shuberts intended starring Henry E. Dixey, have been postponed. They may be resumed this week.

J. P. Goring's new musical comedy, *Whirlwind*, John T. Belger, manager, opened about a week ago and is playing successfully. The company numbers about forty people.

Stevens and Linton's *My Wife's Family* closed at Powers' Theatre, Decatur, Ill., on Dec. 18, to reorganize. The company will reopen about Jan. 6.

The dressing rooms at the New Alcazar Theatre, San Francisco, were entered by a thief several times recently and several members of the company lost valuables. Thais Lawton was robbed of several brooches, a pocketbook and a cross; Daisy Levering lost a ring and some money, and Fred Butler lost a ring.

Walter McMillan is still with the Harder-Hall Stock company and expects to remain with this organization until the end of the season.

Pedley and Burch have taken a provisional lease of the Grand Theatre at Morgantown, Ky., and will probably take immediate possession.

George Henry Payne, dramatic editor and critic of the *Evening Telegram*, has resigned to conduct a daily newspaper in The Bronx.

Irving M. Blumenstock, literally known as Irving M. Lee, and part author of *The Yankee Doodle*, played Toby Lyons' role in that play at Waukegan, Wis., on Dec. 22. The audience permitted him to continue until the end of the performance.

Theodore Roberts gave an address on "The High Standards of the American Stage" before the students of the Cincinnati School of Expression on Dec. 13.

James A. Bliss, on Friday, the thirteenth of December, tendered his notice to the Rogers Brothers, and on Friday of the second week of his notice he signed with Mrs. Boyle to open with her stock company at the Bijou Theatre, New Haven, on the thirteenth of January.

Sam H. Harris, in the name of Cohen and Harris will give a New Year's dinner to Victor Moore and The Talk of New York company at the Café des Ambassadeurs to-morrow night. The staff of the Knickerbocker Theatre will also attend as guests.

Virginia Harned is ill at her home in New York City with a slight attack of the grip, which may delay preparations for the revival in which she is expected to appear soon.

Mary Garden has practically recovered from her recent severe attack of the grip and will be able to appear this Friday in the production of *Louise* at the Manhattan Opera House.

## THE STOCK COMPANIES.

Elsie Manning Tait, a Philadelphia amateur actress and at one time in vaudeville supporting Walter Percival, played Lady Chesterton in *Woman Against Woman* with the Empire Stock company at Frankford, Pa., week before last. She went on at a few hours' notice, replacing the ingenue of the company, who had to retire on account of illness. Miss Tait made a very favorable impression.

Lillian Beyer is playing her second season as leading woman at the Dauphine Theatre, New Orleans, La.

The roster of the Labadie Stock company at Mt. Vernon, N. Y., is as follows: Irving Roberts, proprietor; Olive Labadie, manager; J. E. Driscoll, stage director; Alfred Walton, stage manager; Maurice Jenkinson, George McCabe, Joe Fitzpatrick, W. C. Ward, Franklin Cramer, Charles Humphrey, C. W. Beach, George Scott, Jess Roberts, Helen White, Libbie Rosenthal, Lucy Milliken.

Roy Applegate, manager of the Burgess-Himmelman Stock company, San Antonio, Tex., and owner Brady, of the theatre, were arrested on Dec. 23, for allowing persons to be seated in the aisles of the theatre and for other violations of the fire ordinances. The cases were continued.

O. D. Woodward is planning to establish a stock company at the Boyd Theatre, Omaha, Neb., in April, for the production of high-class plays only. Mr. Woodward has recovered from the effects of the wounds he recently received at the hands of a discharged employee of the Kansas City Post.

The Baker Theatre, at Rochester, N. Y., formerly the home of "advanced vaudeville," reopened on Dec. 23 as a stock house. The theatre has been leased by the Bellows-Spencer Stock company, which promises to produce high-class plays. George Soule Spencer is the leading man and Walter Clarke Bellows is the director. The

opening bill was in the Bishop's Carriage. In the company are Laura Lee, leading woman; N. Sheldon Lewis, G. Harrison Hunter, M. Percy Madden, Arthur Buchanan, Edward Fowler, Anna Johnson, Louise Galloway, Marion Abbott, Carrie Fryer.

## MUSIC NOTES.

The New York Trio, a new chamber music organization, gave its first concert on Dec. 27 in Mendelssohn Hall. The members are Paolo Gallico, pianist; Alexander Saslavsky, violinist, and Henry Stramon, cellist. The programme consisted of Schubert's E-flat major trio, opus 100; Mozart's twelfth sonata for violin and piano, and Tchaikovsky's A minor trio, opus 60. The new trio plays with accuracy and with considerable respect for intonation, but the piano furnished three-quarters of the tone and the strings lack distinction of quality and style.

The Auxiliary Club of the People's Symphony Concerts, Franz X. Arns, musical director, will give its third chamber concert at Cooper Union Hall, Jan. 3, at 8.15 P.M. The Olive Mead Quartette will render the following programme, assisted by Paolo Gallico, soloist: Quartette C major, Mozart; Sonata, "Pastorale," Beethoven; Piano Quintette, Brahms.

An unusually attractive and educational programme has been arranged by Director Franz X. Arns for the second orchestral concert of the People's Symphony Concerts, which will be given at Cooper Union Hall, Jan. 9, and repeated at Carnegie Hall the following evening. The assisting soloist will be the well-known contralto, Miss Gertrude May Stein-Bailey, and the programme will include the Coriolan overture by Beethoven, Schubert's symphony in C major, an aria from Wagner's *Mein* and Liszt's *Polonaise No. 2*.

## BOOKS AND MAGAZINES.

*The Theatre Magazine* for Christmas is a splendid issue, almost double in size and with two inserts in tint. The list of contributors is a notable one. Prominent among these is an article by Charles Frohman, who writes as an expert on the interesting subject, "Why Some of Our Dramatists Fail." George Sylvester Viereck, the poet writes on the subject of criticism, and Archie Bell has an interesting theory to advance regarding the late Richard Mansfield. Other leading articles are "The Stage Door and Where it Leads," by Harry F. Mawson; "Pantomime and Players in England," by William G. Fitzgerald; "The Mechanism of Grand Opera," by L. S. Farlow; an interview with Percy Mackaye, the dramatist, by Ada Patterson; "The Elizabethan Theatre at Harvard University," by Ralph Berggren, and "Monsieur Toulouze," by Benjamin DeCasseres. On the cover of the magazine appears a splendid portrait of David Warfield in his new character. Among the other pictures are a scene from *The Top of the World*, a full page plate of Edward H. Southern in his new play, *Theodore Roberts in The Right of Way*, Virginia Hammond, Madame Hanako, Channock Ocott, Lena Ashwell, Olga Nethercliffe, Marie Doro, Olive Wyndham, Bessie Clayton, Florence Reed, Mabel Hite, Donald Brian and Ethel Jackson in *The Merry Widow*, Madame Nessimova, Madame Calvé, Margaret Hiltgen, Flora Juliet Bowley, Dorothy Dunsenly, Marcelina, Madame Eames, Percy Mackaye, Hansel Mackaye, Bertha Kaich, Signor Caruso, Blanche King, Julia Opp, Laurence Irving, Geraldine Farrar, David Warfield, Bessie Abbott, Zanetti, Eleanor De Cimarosa, Alessandro Bonci, Madame Gerville-Beache, Mary Garden, Madame Bressler-Gianoli, Charles Dalmores, Madame Burckhardt, Riccardo Martin, Mark Hambourg, Richard Duhig and Ernest Schelling.

The December number of *Pittman's Magazine* contains an article by Tommaso Salvini on "My Interpretation of Hamlet." This is the third in a series of articles by Salvini, giving his reasons for his interpretations of Shakespearean characters. The subject in the January number will be King Lear. In the February number he will tell of his visit to Shakespeare's birthplace.

## ENGAGEMENTS.

By Betts and Fowler: Clay Mantley, Lucy Parker, Ronald Beane, Violet Feltell, Ed Gortock, Archie MacKaskill, and Rita May, with *The Convict's Daughter*; Victor Wagner, with *Lesky's Robinson Crusoe's Isle*; Grace Wolke, Harry Brennan, William Dale, Harold Wilson, Roy Phillips, Carl Schultz, Walter Woodall, Margaret Hagen, Martin Tommaso, Cadi Owen, Harold Clairmont, Helen Ormshaw, Florence Gerald, Margaret Dwight, Oscar Gray Briggs, Alma Powell, and Frank McDonald, with *Clarendon Stock*; C. D. Newman, Charles Howson, Estelle Sprague, Ruth Lodge, and Glenda Grafton, with *The Master's Daughter*; Clifford Whistler, Lillian Ward, Walter's Daughter, and Freda Farley, with *The King of Tramps*; Flo Forrest and Virginia Bart, with *The Beauty Doctor*; Hugh Wynn, Charles Hillwood, and John Vincent, with *Ethel Fuller*, in *Anna Karenina*; Dede Phelps, Virginia Gordon, and Joseph Hall Chase, with *E. A. Roff's Paradise Alley*; G. S. Roddy, W. J. Thorne, Harry Sedley, and Jean Howley, with *Mark Swan's A Good Fellow*; John Boyle, Charles Ross, Billy E. Morrice, Arthur Woodward, and R. W. De Haven, with *Gillingwater's Liberty Stock*; Robert Wessels, with *A Desperate Chance*; John F. Vincent, with *Are King*; Walter Mega, with *At Yale*; Marie Schenkel, with *The Tormans*.

Through the Wildman Exchange, Chicago: Ted Woodruff, Oscar B. Seyster, Will Bruno, George C. Thompson, Ogden S. Wright, Louise Umber and Dora Mitchell, with *Lincoln J. Carter*; Fred Hawthorne, Justin McCarthy, Jack Horan, Lola Davis and Mabel Kelly, with *Fred Conrad*; Burt M. Jack, Frank Periot, Ernest McMillan, Ralph Morley, Claude Neff, Lea Remonde and Bessie McMillan with *My New Husband*; Virginia Keating, Willard McGillen and Jack Mariow with *Parasol*; Ralph Morrow, Jack Gilbes and George M. Leing with *Fred Raymond*; Arthur Verner, John Phillober, Rillie Deaves and Blanche Hasleten with *The Girl Over There*; Billy Carroll, Robert Hyman, Henry Howell, Bernard McGown, Rose Watson, Marie De Trace and Clara Beyers with *Majestic Stock company*, Indianapolis; Frank Bendish, E. W. Carpenter and Mille Freeman with *A Texas Steer*; W. S. Montgomery and Virginia Varco with *In Gay New York*; Harry Hay, Jack Ward Kett and Jeanette Connor with *Fulton Stock company*, Lincoln, Neb.; Clyde Coblentz, Louis Dean and Grace Lamont with *Grace Hayward*; Clara Dalton with *Kerry Gow*; Fred Holloway with *What Women Will Do*; Duncan Penwood with *Lena Rivers*; Mortimer Infield and Kathryn Sheldon with *Frank E. Long*; Walter J. Parker with *Billy the Kid*; Charles Payton with *Young Buffalo*; Lillian Norris with *Grand Stock company*, Tacoma, Wash.; Charles Halfeld with *The Card King of the Coast*.

Theodore Kehrwald, for the Great Divide, Northern company.

James H. Cornell has been engaged by Edward Waldmann to play Inspector Newcomer in *Dr. Jekyll and Mr. Hyde*.

A Stapleton Kent has been engaged for *The Monks of Marcus*.

## If your dinner distresses

half a teaspoon of *Harford's Acid Phosphate* in half a glass of water brings quick relief—makes digestion natural and easy.



## SAN FRANCISCO.

## Business Conditions Improving—The Alcazar Stock—Calve—Society Vandeville.

Trade is once more normal. Special holidays have been discontinued, and the financial flurry is ended by gold transfers and the sale of crops. This will be welcome news to Eastern managers, who have been on tour headed this way. As a result of confidence in the money market having been restored, three traveling attractions in their second week here—that of Dec. 16-23—have enjoyed a prosperous one. They are: Ralph Stuart in *Strongheart* at the Van Ness, Marie Cahill in *Marrying Mary* at the Novelty, and The Alcazar at the American.

Another holdover was A Madcap Princess at the Princess, in its third week, and The Fencing Master follows 23.

The stock on at the Alcazar was seen during the week in *Hearts Aligned*. As Paul Charlier, Bertram Lyell had a well fitting role, and Thela Lawton as Mrs. Harman was convincing. Other clever people in the cast were Will R. Walling, Ernest Glendinning, A. Burt Weston, John B. Maher, Daisy Levering, Adele Belgrade, Louise Browning, and Adah Sherman. The settings and the finished performance given on the opening night were reflective of good management on the part of Stage-Manager Fred J. Butler. Next week, A Poor Relation, with Howard C. Hickman in the leading role. Sign of the Cross is to be the holiday attraction.

Calve's farewell concert at the Dreamland Pavilion drew a large and representative audience 14. The famous diva was in splendid voice, and her beautiful rendition of her various numbers brought forth much enthusiastic applause.

Ernest Howell's Players in A Cowboy's Girl did a good week's business at the Central. Next week, The King of Detectives.

At the Globe A Sister's Honor was the bill of the week.

Quite a jump was made at the Mission Theatre, where A Crazy Idea was presented by the Ed. Hammond Stock Co., the same co., appearing the preceding week in *Reverend*. A strong bill was presented during the week, with Mlle. Zelle de Lussan as the top-liner. Another good number was furnished by Lillian Burkhardt in the one-act play, *The Lady and the Unicorn*. Others were Letta Gladstone, Howard and North, Juggling McManis, Philippine Sextette, Ray L. Boyce, and Alha. Next week, the Orpheum Road Show.

A society vandeville performance was given at the Castro Theatre 16, with many notables from our local "400" on the programme. The play of a Man with a Maid, a playlet by Allan Dunn, with Mrs. Fred McNear and the author in the cast, was the feature of the bill. The affair was given for the benefit of the Children's Hospital. The house was sold out before the rise of the curtain and the audience, of course, was a fashionable one.

HARRY R. DE LASAUX.

## SPOKANE.

## The Royal Chef—Made Fealy—The Stronger Sex—The Shirley Company—Society Circus.

William J. McCarthy as Heinrich and Gertrude Borchers as the Princess carried off the honors at two bright and largely attended performances of The Royal Chef at the Spokane Theatre Dec. 15, 16. The Hollering Girl, with Suits Edwards as the Wig-maker, played to good business 20, 21. His excellent support, Made Fealy, assisted by a competent co., presented The Stronger Sex at two performances 22, 23, and made an excellent impression. The piece was adequately staged. The Man of the Hour 24, 25. Ten Tons 26. The Blue Moon 27. The Princess's Minstrels 28-31. Told in the Hills 2. Big Hearted Jim 3. The Glimpse of Man 4-6. The Lion and the Mouse 9-12. Ralph Stuart in *Strongheart* 16-18. Arizona 19, 20. Brown of Harvard 23-25. De Wolf Hopper 26-28. High School Commencement 29. Clara George 31. Charles Muchman, business-manager, has plans for the enlargement of the stage by 20 feet and 600 seats, making the total capacity 2,200. Work will begin next summer, at the close of the regular season. The management of this house has balanced the Spokane and inland Empire Electric Railway to put on a Saturday night theatre train, leaving at 11:30 o'clock, to run 50 miles south of Spokane into the Palouse wheat district.

Robert Siddall and Anna Cleveland and the Shirley Stock co. made the most of their opportunities in A Runaway Match at the Auditorium Theatre the week of 15. Jessie Shirley essayed the chief role in Zena 15 and the week. Business continues large at this house.

Maxine Miller's Belle Diamond in The Queen of the Highway at the Columbia Theatre the week of 15 was a clever piece of work. Robert Barrett was also well received. Hamilton and Wilbur were scored as Bob Sherwood. The supporting co., including Monte Carter, Noel Traversa, and Blanche Bryant, was good. Capacity houses. The Outlaw's Christmas is the next play by the Curtis co.

The Society Circus at the State Armory here was largely attended the evening of 20, and will be repeated the middle of January. F. H. Gaston, secretary of the One Hundred and Fifty Thousand Club, was ringmaster, the chief announcer being J. A. Torrey, superintendent of schools. George Lovelady was the soloist at the side shows, where Dr. H. W. Allen, chief inquisitor of the Mystic Order of Arabian E-Nak-Opas, lectured on the "Made-in-Spokane" freaks. The attractions included Professor Burger, acrobat; Hyde and Holcher, acrobat; and Borden, Holcher and Fack, and the E-Nak-Opas Family, acrobats; De Bouley, Don Corlino and Ovey, character dancers; Eddie and Willie Edmiston, four years' twins, thirty-six pound heaver; Theodore Brothers, cyclists; Ernest Sergeant and trained don. The finale was a night attack by Indians on a cowboy's camp, the rescue being made by United States Regulars.

A German farce, called Mueller Als Sunderschok, was presented by high school students in their auditorium, under the direction of Gordon Cook, 20. Those taking part were Donna Moad, Theodore Erickson, Gordon Davis, Alva Kitt, and Carrie Shearer. Erickson scored in the title-role. W. S. McCREA.

## MONTREAL.

## Paid in Full Produced—Good Characterization—Around the Clock—French Drama.

Ernest Walter's play, Paid in Full, opened at His Majesty's Dec. 23 to a fair house. The play scored an undoubted hit. The story is simple, and direct, but intensely interesting. The speeches are well written and to the point, and in spite of the fact that this was the first production on the stage, there seems to be very little to be done in the way of pruning. In short, it is one of the best plays seen here in a long time and by far the best thing seen this season. The co. is as the play. Billy Marshall as Joe Brooks, one of the worst crooks ever portrayed on the stage, gave a most finished character study. Ben Johnson was capital as the good hearted Jimmy, and Frank Sheridan did fine work as Captain Williams. Laura Albertson showed herself an actress of unusual emotional power, and the lighter scenes of the first act were played with great charm and daintiness. Edith Barden and Hattie Russell were excellent in two small parts. The Three of 30-4.

At the Académie Round the Clock proved an amusing and agreeable Christmas entertainment and drew good business. Billie Richie, Rich McAllister, and Dan Dawson kept the fun going from start to finish, and there were a number of prettily dressed and drilled chorus effects. We Are Kings 30-4.

A capable co. presented The Great Wall Street Mystery at the Franciscan 23-26 and pleased the patrons. La Massiere proved an interesting bill at the Nouvantes. It tells a striking story and develops some good character studies. The French roles were in the hands of Madame Ryssler-Neumann, Paul Marcel, and Mlle. Farnes, and were all excellently played.

Monte Cristo was the Christmas week bill at the National and proved a drawing card. The French Canadian public never seems to tire of Dunstons striking romance, and it is always sure of big patronage. As usual at this house, the cast was a strong one and the mounting splendid.

The Twentieth Century Girls presented A Trip to Panama at the Royal. It is a good show, well put on. Fern Melrose, who plays the leading role, is an excellent singer. Billy Noble scored with his song, "Gratitude." Cornelia and Eddie and Adams and Drew are other features. W. A. TREMAYNE.

## NEWARK.

## The Dairymaids—The Rose of the Rancho—Melodrama at Blaney's.

The Dairymaids was presented at the Newark Dec. 23-26 by an exceptionally good co., including Huntley Wright, Edgar Atchinson Ely, Langford Kirby, Emily Frances, Florene Hope, and Mabel Holland. Good houses prevailed. Lillian Russell in *Wildfire* 26.

The Empire Theatre resumed its old name, the Star, for one week, in order to present Frances Starr in The Rose of the Rancho. Miss Starr is ably supported by Charles Richmond, A. Hamilton Reed's, and Frank Lasee. This house will return to burlesque on 30.

The Spectators was presented by a clever co. of Blaney's Theatre 23-25. Deadwood Dick's Last Shot 26.

Chinatown Charlie had his ups and downs at the Columbia Theatre 23-25.

GEORGE E. APPELGATE.

## MILWAUKEE.

## A New Play Produced by Students—William H. Crane—The Hudson—Concerts.

Fate and Freshman, an original three-act farce, by Horatio Winslow, was presented by the Dramatic Club of the University of Wisconsin at the Davidson Dec. 21, matinee and night, both performances being witnessed by large and enthusiastic audiences. The farce was written by a member of the Harvard Club, and contains excellent material, some of the situations being very amusing. Horatio Winslow, the author, appeared as the chief comedian as well as staging the play. Milwaukee members of the club were prominently cast. Carl Jorg, Jr., Ralph Wiggenshorn, Gordon Falk, and George E. Hill played their respective parts with great credit to themselves. Among others in the cast, who are deserving of special mention, are Jet Jenkins, Milton J. Bink, Carl Cunningham, Robert M. Lane, Allison Moore, Josephine Perishak, Frances Cleary, Jennie Smith, and Edythe McMillan. The play was staged in an excellent manner, the scenery being attractive, and altogether the whole production reflects great credit on the author, the members of the club and all concerned with the production.

A very delightful comedy is the universal expression of all those who witnessed the comedy, Fate and the Boys, presented at the Davidson 22 by William H. Crane and his very excellent well balanced co. Week 26, Otto Schinner.

Supposed to be an annual engagement at the Alhambra, opening 22 to good business. The production this year is fully up to the standard. Fred Hansen and William Hansen, Jr., acquit themselves creditably. Week 23, The Flower of the South. The new bill at the Hudson is a good one. Well supplied with sketches that seemed to please the large opening audiences. There are as well several novel features which cannot help but please. Prince Kohn is an excellent jumper, the Quaker City Quartette are always good, Kate's Fishing is a good sketch, Kitts and Windom are amusing, and Leroy and Clayton gave the amusing feature of the bill, presenting a short sketch, and the bill ended up with Bisset and Scott, dancers.

The most intricate lover of blood and thunder melodrama could not help but be pleased with the play at the Bijou this week, where Parted on Her Bridal Tour opened 22 to large houses. Week 26, Fallen by the Wayside.

The military farce, Bitterstache, was presented by the German Stock co. at the Palais 22 to the usual Sunday clientele and a satisfactory performance was given.

The Arion Musical Club will give its annual rendition of The Messiah at the Palais 27. The chorus will be assisted by Madame Shanna Cumming, Mrs. Bertha Chasing Child, John Barnes Wells, and Henry G. Scott.

The Back Concert at the West Side Turn Hall, matinee 22 was attended by a large and appreciative audience. A. L. ROBINSON.

## LOUISVILLE.

## Marta of the Lowlands a Treat—Bertha Kalich Magnificent—The Man of the Hour.

The treat of the season to local theatre goers was the engagement Dec. 25-28, including two matinees, of Bertha Kalich in Marta of the Lowlands. The large audiences were enthusiastic in their praise of this magnificent actress, who in the second act of the play reaches the magnificent as she tells the story of her life. Both press and public are strong in their commendation of this particular scene.

The Man of the Hour was a strong attraction at Macaulay's Dec. 27. The company are Orrin Johnson, Robert A. Fisher, Harold Russell, George Staley, William Deming, Samuel Hunt, Basil West, Francis Ring, Mabel Van Buren, and Kate Lester. Business was excellent. The Louisville Apollo Club and Mac William Dec. 20.

Week of Dec. 23 the attraction at the Masonic was Thomas K. Shea in The Bell and Dr. Jekyll and Mr. Hyde; business was excellent. Next at this house will be When Knighthood Was in Flower.

The pastory of the Avenue Dec. 22 had Joe Morris in The Banker, The Thief and The Girl. Business was large, especially for the two performances 25. From singling to Liberty week of Dec. 26. The Miss. Schumann-Hinck concert at the Woman's Club 22 was a distinct success.

Ex-Manager James B. Camp is a many-sided man. He is now a restaurateur, conducting a high-class place. He is also a capitalist, a politician and a promoter of high-class amusement events.

Frank Cushman, the scientist, died at a hotel here Dec. 21 of pneumonia, after a short illness. He had many friends in and out of the profession and his death is deeply felt.

The Musical and Apollo Clubs of Louisville's high-class musical organizations will give several other concerts before the close of the season, negotiations looking to the engagement of prominent talent to assist have already started.

A pleasant incident of the Christmas performance of The Man of the Hour was the warm reception of Orrin Johnson and Robert Fisher, both of whom are Louisville boys and of whom their home people are properly proud.

CHARLES D. CLARK.

## NEW ORLEANS.

## The Prince of Pilsen—Two Successful Stock Companies—Grand Opera.

The Prince of Pilsen, always tuneful and popular, was the drawn card at the Orleans Theatre 23-25. Francis Cushman and Octavia Brooks did the principal work cleverly and are vocally efficient. The several others in the cast were seen to advantage. Forty-five Minutes from Broadway 26-4.

The Baldwin-Morris Stock co. at Blaney's Lyric Theatre, with William Farnum and Jane Oaker, playing the principal roles, together with the balance of this competent co., gave excellent performances during the week of Hoodman Blind 26-30.

A fair on presenting The Prince of the Place and the Girl was the attraction at the Crescent Theatre 23-26. John E. Young and a large and attractive chorus make things merry during the evening, and the show is surely worth the seeing. A Message from Mars 26-4.

Blanche Bates opened a two weeks' engagement at the Shubert Theatre 22. The Girl of the Golden West was the first week's attraction, and proved a good drawing card. Miss Bates is everything claimed for her, charming in person and in ability, and the on-back of her is decidedly satisfactory. The Darling of the Gods 26-4.

The Winter Garden Opera co. in its third week presented Jack and the Beanstalk 23-25. Miss Meade continues the principal attraction, and the work of the co. is of a fair character. The attendance has not been of the best. The Wedding Day 26-4.

The Barry-Burke Stock co. at the Dauphine Theatre put on The Three Musketeers 23-25. Maurice Freeman, who replaces J. Frank Burke as leading man, assumed the role of D'Artagnan, and made a decided hit. Mr. Freeman is popular with all stock co. patrons here, and quite an oration was tendered him on his appearance. David Carson 26-4.

The Milano Grand Opera co. opens an engagement at the Grand Opera 26-30. The co. is of the French covering a period from 1830-32 at the French Opera House. La Tosca will be the opening bill. The subscription list is satisfactory, and everything is indicative of a successful venture.

J. MARSHALL QUINTERO.

## INDIANAPOLIS.

## The Right of Way—The Forepaugh Company—Vaudeville at the Grand—Items.

After a dark week English's will reopen with Guy Standing and Theodore Roberts in The Right of Way Christmas matinee for four nights and another matinee on Saturday. Hitchcock in The Yankee Ticket 30. Richard Carle in The Spring Chickens 21. Mrs. Patrick Campbell in The Second Mrs. Tanqueray 2. Mrs. Leslie Carter in Du Barry 2-4.

Lolette, the Four Seasons, with Lydia Powell in the title-role, played a successful engagement at the Park 10-21, opening to two S. R. O. houses. Mr. Hill and I followed 23-25, with Wrothe, Watson, and Arlington as the chief funmakers. A good chorus, catchy music and pretty costumes add to the success of the entertainment. East Lynne 26-28. Billy Van in Patsy in Politics 30-4.

The Forepaugh Stock co. reopened the Melodrama Theatre with Raffles 23-25, with George Arvine and Lucile Spinnery in the leading roles. The Woman in the Case 26-4.

An excellent Christmas bill is offered at the New Grand, with Houdini, the big headliner, who is making a sensational success. Ida O'Day, the dainty banjo girl, Calinda Panna in novel musical act, Joseph Hart's Crickets, Leona Thurber and her picks, Fred Eldridge, Murphy and Francis, and the Balzers all pleased. Opened to fine business.

Preparations are being made for the annual play for the benefit of the Boys' Club, under the direction of Mrs. Harry New. The production is to be given, and a point of special interest is that one principle role will be taken by Mrs. John T. Brush, who created the role in the original production. Harry Porter will be stage-manager. The play will be given at English's Feb. 10.

Dr. Charles E. Wright, of this city, who joined the professional ranks more than a year ago, is winning good notices for his work in The Merry Widow, now playing at the Colonial in Chicago.

PEARL KIRKWOOD.

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## PROVIDENCE.

## The Road to Yesterday—William H. Turner a Local Favorite—Scene.

The Road to Yesterday was presented to fair houses at the Providence Opera House Dec. 23-25 by a good co., headed by Minnie Dupree. The production was pleasing in every way. At this house 26-28 Mrs. Fiske appears in *Hamlet*. The advance sale indicates large houses. Graft 30-4.

During Christmas week at the Empire William H. Turner, an old Providence favorite, appeared at the head of a very good co. in *His Terrible Secret*; or, The Man Monkey. The leading role was ably acted by Mr. Turner, and he received a hearty welcome. The scenery and effects were fine. Large houses. Cecil Spooner 30-4.

E. H. Sothern will appear at the Providence 6-11 in *repetition*, and The Isle of Bing is to be given the latter part of January.

Coming Christmas week at the Oysterman, and Genaro and Bailey in *Tony and the Boatblack*.

Soma's Band will give two concerts in Industry Hall 7 under the local management of the Providence Musical Association. HOWARD C. RIPLEY.

## BUFFALO.

## Rose Stahl Scores a Triumph—At Yale Pioneer—Items of Local Interest.

Rose Stahl, a great favorite here, was the Christmas week attraction at the Star and scored a triumph in The Chorus Lady. Amy Lee, Wilfred Lucas, and Francis Byrne deserve special mention.

At Yale Pioneer received splendid reviews by the local press.

Panhandle Pete made an excellent impression at the Academy week 23. James Francis Sullivan is seen in the title-role.

C. S. Williams, manager of The Arrival of Kitty co., and Florence Forrest, his talented wife, this season playing the principal part with the co., were in town for the holidays and report better business than ever for this touring attraction.

Robert Dempster, of The Road to Yesterday co., was the guest of his parents Christmas Day.

The Messiah was rendered under the direction of Harry J. Fellows 25, with Madame Bloum de Moss and Charles W. Clark, soloists. P. T. O'CONNOR.

## DENVER.

## Buster Brown—George Washington, Jr.—The Girl I Left Behind Me, and Other Attractions.

Buster Brown played to good business at the Taber Dec. 15-21. The Red Feather follows.

After a dark week the Broadway offered George Washington, Jr., Christmas week. Frank Daniels 30-4.

The Girl I Left Behind Me proved a good drawing card at the Taber, Friday night was "military night," and every seat was taken. The various military organizations in uniform made quite a stunning picture. Franklin Underwood, Edward Emory, Clifford Demsey, and Frances Bloum gave excellent portrayals. Mary Stoddell closed her engagement with the co. 21. Adele Block is the new leading woman and will make her first appearance 23 as Gluey Quarely in The Christian.

Jan Koball will appear in a concert at the Presbyterian Church 30.

The new Majestic Theatre opens 23 with an attractive vaudeville bill.

Every seat has been sold for the opening of the new Majestic Theatre 23. John Cassidine and Timothy D. Sullivan, the owners, are expected to be present at the opening.

The Christmas bill at the Orpheum includes Eugene Fougere, Blum, Baum, Berr, Confield and Carleton, Allan Wrightman, Mabelle O'Connor, and Webb's solo.

MARY ALKINE BELL.

## JERSEY CITY.

## The Hittenthal Brothers Are the Sponsors of Both Theatres Here for One Week.

James J. Corbett and co. came to the Majestic Theatre Dec. 23-29 to large patronage, and gave a splendid performance of The Hittenthal and the Lady. Al. H. Wilson in *Notes in the Alps* 30-4. Dorothy Vernon of Haddon Hall 6-11.

Florence Bindley, always a favorite in this city, drew large houses at the Academy of Music 23-30 in The Street Singer. The support is good. Chinatown Charlie 30-4. The Candy Kid 6-11.

Florence Bindley was the guest of Jersey City Lodge of Elks 27.

Al. Lester and Maude Kellott, of the James J. Corbett attraction, are residents here, and they are the real things in the show. WALTER C. SMITH.



**NEW YORK THEATRES.**

Members of the profession are entitled to use The Bar's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters attached for 10 days and unclaimed for will be returned to the post-office. Circulation postal cards and newspapers excluded.

**WOMEN.**

Allen, Rita, Olivia S. Ains. Hester Armstrong, Carrie  
Armstrong, Rieca Allen, Mrs. Claverhouse, Ann  
Ains, Mary Ansteth, Stella Ansteth.

Baker, Ella, Bernice Beadon, Pauline Baxter, Belle  
Beard, Mrs. Bernice, Linnie Booth, Ella T. Bon-  
nett, Leslie Bingham, Gertrude Bingham, Mabel J. Bar-  
ber, Dolly Belmont, Josephine Baird, Mrs. H. S.  
Bainbridge, Laura Bernard, Cecile Berton, Mrs. H. S.  
Barnes, Lillian Bloodgood, Mattie D. Barnes, Louise  
Barnes, May, Mrs. E. B. Barnes, Mrs. K. E. Blane-  
son, Claire Bourne, Mrs. E. Brown, Mrs. E. Blane-  
son, Mrs. Laura Brand, Cora Booth, Bernice Bol-  
ton, Mrs. A. B. Brown, Mrs. W. W. Bennett, Evelyn W.  
Barnard, Belmont, Dora W. Bennett, Evelyn W.

Coe, Caroline, Maud Colwell, Mrs. S. W. Condon,  
Cress, Coralia, Lizzie H. Collier, Nellie Cobban,  
Cross, Chas., Anna L. Comp, Leila Cantira, Kathryn  
Curran, Olive C. Connolly, Duke Congrove, Dix  
Curthens, Oliver Connolly, Clara Conner, Naomi  
Carpenter, Dorothy Cloudman, Beulah Chestnut,  
Clemson, Clement, Ethel Clifton, Mary S. Conwell,  
Mrs. Frank Connelley, Caroline.  
Drew, Louise, Maude Dickerson, May Drew, Ella  
uncua, Helen Deannora, Marie Dwyer, Emma  
umera, Lillian A. Devere, Camille D'Arville, Vir-  
Drew, Nellie Daly, Katherine Daly, Dolly De-

Edwards, Helene C., Marion Elworth, Ruth Emer-  
son, Rose Eytzinger, Frances Elwood, Pearl A. Evans.  
Fluence, Mabel, Della Frence, Nina Farrington,  
Wilhelma Francis, Marjorie Fletcher, Beatrice E.  
Hint, Marion Fairfax, Beatrice Feia, Amy Farn-  
worth, Rose Francis, Frances Field, Nellie Fay, Fran-  
ces Franklin.

Glen, Ida, Alberta Gallatin, Ada Gifford, Louise  
 Helthe, Margaret Gordon, Effie Guise.  
 Henric, Frances, Adele Hinton, Mrs. C. H. Halls,  
 Mrs. J. B. Henry, Constance Hamblin, Mary Hall,  
 Anna Huhta, Marjau Henry, Irene Holmberg,  
 Herbert Howard, Gertrude Holt, Ina Hall, Madge Hillis,  
 Hamilton, Margaret Hatch, Helaine Hadley,  
 Halsey, Nell, Ella Hill, Blanche Huntley, Mary Ho-  
 A. Almond, Heckett, Grace Hamard.

Johnson, Ethel. Mrs. Jack Johnson. H. Vernona  
Reau, Grace M. Johnson.

W. L. Kitch, George B. Kyle, Florence Kramer,  
P. L. Koch, Harriett Kinney, Kittie Karpale,  
Jas. Kelly.

Learn, Lottie, Lucille Loring, Mrs. Harry Lane,  
Brothy Lancaster, Jeannette Lowrie, Meta Lancaster,  
Euphene Longfellow, Ada Lawrence, Lora Lieb,  
My Lee, Mrs. Daman Lyon, George Lameran.

Marion, Fannie, Elizabeth Morgan, Mrs. J. Mark,  
Mrs. Marcel, Helen Makaya, Letta Mendis,  
Lillian

son, Nellie Luile, Salina Marshall, Fern Melrose,  
Dora Miller, Mrs. Fitzgerald Murphy, Kate Mc-  
Mr. Linnie McDowell, Thale McGrane.  
Newman, Amy, Mabel Nash, Mary Nash, Mattie  
Bole.  
Hle, Bette, Lela Christie.

Edmond, Aline, Mrs. Lee Robinson, Mrs. Fred Rogers, Margaret Rogers, Lottie Ray, Olive Russell.

Johnson, Adriaide, Ethel Von O. Smith, Winona  
Johnson, Josephine Sherwood, Augusta Schaefer, My-  
rhill, Caroline Stanley, Anne L. Scott, Sadie Sed-  
z, Verne Sheridan, Carrie Sells, Victoria Stuart,  
Lurys Shaw, Bessie Stewart, Mrs. G. R. Snyder,  
Euche Small, Della Stacey, Dorothea Sadler, Marion  
Sley, Marjita Russell, M.

...L. Stanwell.  
...Tracy, Cora, Charlotte Thompson, Jeanne Towler.  
...Hille Thomas, Clara Thropp, Gladys Tucker, Elsie  
...ne, Beatrice Thorne.  
...Valentine, Gwendolyn, Bertha Van Norman, Jean-  
...Van Dervoort, Mrs. Vandenhoff.

son, Rose, Agnes K. Welch, Marion Wallace,  
 ly Woodman, Laura Watman, Lillian Wallace,  
 le Whitney, Gertrude Wolfe, Anna B. White,  
 Henry Willard,  
 ndell, D. C., Mrs.  
 rre, Nabel.

**MEN.**  
 Juma, Will S., Alf D., Aldridge, Ed. Arlington,  
 rt. Algier, Jack Andrew, Harry S. Austin, Sidney  
 rt. Harry Armstrong, Frank Abbott, A. Albertson,  
 Allin, Chas. T. Aldrich.  
 rt. Fred'k, H. D. Byers, Jack, Bart. Carroll

Shaw, Jas. A. Seall, Wesley Barney, Ed. Bram,  
Bonnell, Francis A. Bonn, F. C. Bangs, Fred's  
on, Ted Breton, Ed. Bania, Eugene Bryant, Al  
ley, Harry Bond, Harry Bradbury, Chas. Brown-  
Chas. Bryant, Thos. Boone, Jas. Bennett, Clar-  
Berrymore, J. Clark Blissell.

Craven, Thos. Carlton, W. B. Cartwright, F. Harrington, Allen Cameron, Ben Craser, H. L. Carl, Paul Compuvalli, H. Randolph Curtis, Tom Chat, Ed. Carleton, J. Archie Curtis, Nick Conway, rd Curtis, Joe Conway, Colin Campbell, Frank rd, J. Fred Carpenter, M. Lindsay Campbell, D. Holman, Harry Cullen.

ance, Chas. H., C. Dunning, Rich'd J. Dillon,  
Dally, Joe Dailey, Wm. Dunn, Frank Dentithorne,  
Denton Davidson, Joe C. Donahue, Chester De  
Ulysses Davis, J. L. C. Davis, Jas. A. Dewey,  
Donasetta, Jack Dunton, Jas. H. Dunnworth,  
J. Duritty, Geo. A. Dayton, Stewart I. de Kraft,  
Doyle, Geo. W. Dahna, Ben F. Daders.

Mr. Will C. Varon R. Emerson, Wm. H. El-  
Burt Ewing, Geo. Elmore.  
Sagan, T. P. L., Harrington Poole, Edwin A.  
r. Max Freeman, Harrison Ford, Jas. Field, Jr.,  
Vurst.  
nd, Douglas, Rich'd Golden, Claud C. Gurnea  
James, Rich'd.

Page, Isaac & Gordon, F. Carlos, Griffith, W.  
 odine, Jno. Glendinning, E. W. Griffith, Jno.  
 Gilbert, Billie Gill, Raymond Gager, Willie  
 er, Geo. W. Gallagher, Leonard Grover, Wm.  
 rison, Edward, Jno. M. Hall, J. A. Hait, L.  
 Hall, W. O. Hurst, Forrest Huff, Alb. H.  
 Hume,

Robt. L. Lyman, Edmund Lulu Harvey, H. B.  
 Robt. Howard, Lew Hearn, Thurston Hall,  
 Hollingshead, Henry L. Hall, Wadsworth  
 Edward W. Hubbard, Harry Hubbard, Ben  
 C. L. Hagen.  
 Mann, Stephen, A. M. Jones, Jno. H. Jackson.  
 Ward, Ralph, Jack Korte, Owen Korte,

A. G. Kelly, Otto J. Kriss, Frank T. Klumtzing,  
Kelly, Chas. T. Kelly, Carl W. Klansberg, Jan.

in E. K. Langdon Mitchell, Jos. Merrill, Mullen, W. L. Millman, C. E. Middleton, R. H. Frank Maher, Jos. W. Magers, Clifton C. Fuller Mellich, Geo. H. Melford, Wm. H. Duke Murray, W. H. Murphy, Henry M. Strange Millman, Rich'd Mandell, Morgan, Frank Munn.

Gen. J. McFarlane, Walter McMillan, W. Dowell, Jas. E. McIlroy, J. A. McCurdy, Macdonough.

E. J. Martin Pache, Arthur Pryor, Chas.  
 nes, Fred C. Patterson, Jack Prescott.  
 E. J.  
 Geo. E. Herman J. Eight, Harry Rich-  
 I. L. Richards, Hugh Reticker, Tom A. Bryon,  
 edney, Ben Both, H. S. Reider, Lew Reed,  
 Randall, J. Alf. Ransom.  
 Jay Crawford

J. Schaefer, H. St. Clair Staley, Ernest Shar-  
 rary Squires, Henry W. Stanford, Melville  
 J. K. Scott, Alf. Singer, Walter Spencer, Karl  
 J. Sambreoke, Chas. Stall, H. L. Salthouse.  
 J. Saylor, Franklyn Searight, Starlin Sharpe,  
 James, Gilbert Sharter, Geo. St. Elmo, J. R.  
 Elwyn Stinson

K. O., Alex Thompson, J. Ernest Tronk, Thompson, Harry E. Thurston, Eugene Tansley, Henry Testa, Jno. L. Tootle, Carl, Alex von Mitsel, J. C. Vernon, Radlie Olive, C. J. Whitney, M. H. Wilkes, Sterling met. Walter Withers.

Walter W. Wray, Raymond Whitaker, J. Lightman, Geo. R. Warren, Fred Weston, Kid  
man, Ray. Jas. Young.

**REGISTERED MATTER.**

Paullet, Bertie May, E. H. Calvert, Thomas

Wm. Avery, Jas. Carr, D. H. Hunt, Sidney  
F. A. Demarest, Horner Potts.

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Orleans, La., Aug. 25—Indefinite.

ACADEMY STOCK: Lowell, Mass.—Indefinite.  
ALBANY: Paschuck, R. I., Aug. 12—Indefinite.  
ALBANY: (Glen) Meyer, mgrs.: San Francisco, Cal.—Indefinite.  
ALLEN: Portland, Ore.—Indefinite.  
AVENUE STOCK: East St. Louis, Ill.—Indefinite.  
AYLER FOREST: Near J. Aylerworth, mgr.: Goldsfield, Nev., April 1—Indefinite.  
BAKER: Portland, Ore.—Indefinite.  
BALDWIN-MILLVILLE (Walter S. Baldwin, mgr.): Baldwin, Me.—Indefinite.  
BARKER: St. Louis, Mo.—Indefinite.  
BARRY-BUREN STOCK: John W. Barry, mgr.: New Orleans, La., Aug. 22—Indefinite.



**JANUARY 4, 1908**

**BRADDOCK (Delano and Mayer, mgrs.):** Los Angeles, Indefinite.  
**BRELLING AND SPICKER STOCK:** Rochester, N. Y., Dec. 25—Indefinite.  
**BROOK THEATRE (Oss, Fredlin H. Bugh, mgr.):** New York, Indefinite.  
**BROOKLYN PLAYERS (H. W. Bishop, mgr.):** Oak Brook, Cal.—Indefinite.  
**BROWN STOCK (Lambert Martin, mgr.):** Boston, Mass.—Indefinite.  
**BOWLING SQUARE THEATRE:** Boston, Mass.—Indefinite.  
**BURMAN, EMMA (Ray Applegate, mgr.):** San Antonio, Tex.—Indefinite.  
**BURNARK:** Los Angeles, Cal.—Indefinite.  
**BUSH TRIPLE STOCK (Edwin L. Baker, mgr.):** Chicago, Ill.—Indefinite.  
**CASLER SQUARE (Gordon Stage Society, mgrs.):** Los Angeles, Cal.—Indefinite.  
**CHRISTINE HILL (C. L. Trexler, mgr.):** Minneapolis, Minn.—Indefinite.  
**CLEVELAND, HARRY K.: North Yakima, Wash., June 12—Indefinite.**  
**COLLEGE THEATRE:** Chicago, Ill.—Indefinite.  
**COLUMBIA STOCK:** Spokane, Wash., Aug. 27—Indefinite.  
**CURTIS:** Spokane, Wash.—Indefinite.  
**CUTLER (Ira Swisher, mgr.):** Richmond, Ind., July 1—Indefinite.  
**DANNY AND SPICKER:** Philadelphia, Pa.—Indefinite.  
**FAMILY:** East St. Louis, Ill.—Indefinite.  
**FERRIS:** Minneapolis, Minn., May 25—Indefinite.  
**FERRIS (Charles M. Berry, mgr.):** Los Angeles, Cal.—Indefinite.  
**FITZGERALD, W. D. STOCK (W. D. Fitzgerald, mgr.):** Washington, D. C., Aug. 19—Indefinite.  
**FOREPAUGH:** Philadelphia, Pa.—Indefinite.  
**FOREPAUGH:** Cincinnati, O.—Indefinite.  
**FORENCE:** Portland, Ore.—Indefinite.  
**GARROCK STOCK:** San Jose, Cal.—Indefinite.  
**GERMAN THEATRE:** Philadelphia, Pa.—Indefinite.  
**GERMAN THEATRE:** Cincinnati, O.—Indefinite.  
**GORTON STOCK:** Tacoma, Wash.—Indefinite.  
**HAMILTON, FLORENCE (Berry and Burke, mgrs.):** Fall River, Mass.—Indefinite.  
**HODGE'S THEATRE STOCK:** Chicago, Ill.—Indefinite.  
**HOWELL, ERNEST:** San Francisco, Cal., May 13—Indefinite.  
**LAFAYETTE PLAYERS:** Detroit, Mich., Aug. 26—Indefinite.  
**LAWRENCE, DEL S.: Sacramento, Cal.—Indefinite.**  
**LIVINGSTON:** Cleveland, O., June 24—Indefinite.  
**LYCHUM THEATRE (Louis Phillips, mgr.):** Brooklyn, N. Y.—Indefinite.  
**MALEONE STOCK:** Duluth, Minn.—Indefinite.  
**MARLOW STOCK:** Chicago, Ill.—Indefinite.  
**MIDDLETON AND BARBER:** Boston, Mass.—Indefinite.  
**MOROSCO STOCK:** Los Angeles, Cal.—Indefinite.  
**NEILAK, MARIE:** Fresno, Cal.—Indefinite.  
**ORPHEUM STOCK:** Philadelphia, Pa., Sept. 16—Indefinite.  
**PALMER BROS. STOCK:** San Diego, Cal.—Indefinite.  
**PANTAGES PLAYERS:** Seattle, Wash.—Indefinite.  
**PARK THEATRE STOCK:** Manchester, N. H.—Indefinite.  
**PASSAIC THEATRE:** Passaic, N. J.—Indefinite.  
**PAYTON'S LEE AVENUE (Corse Payton, mgr.):** Brooklyn, N. Y., June 27—Indefinite.  
**PEOPLE'S STOCK:** Chicago, Ill.—Indefinite.  
**PICKWICK:** San Diego, Cal.—Indefinite.  
**PRINCESS THEATRE:** San Francisco, Cal.—Indefinite.  
**PROCTOR'S HARLEM:** New York city—Indefinite.  
**RIDER STOCK (Frank Salisbury, mgr.):** Alexandria, La., Nov. 25—Indefinite.  
**REDMOND, ED:** San Francisco, Cal.—Indefinite.  
**RICHMOND STOCK:** Washington, S. I.—Indefinite.  
**ROYAL ALEXANDRIA STOCK:** Toronto, Can.—Indefinite.  
**SANFORD'S, WALTER, PLAYERS (No. 2):** San Francisco, Cal.—Indefinite.  
**SANFORD, WALTER:** San Francisco, Cal., Nov. 11—Indefinite.  
**SHIPLEY, JESSIE:** Spokane, Wash.—Indefinite.  
**SORBO STOCK (Van Zant and Thorpe, mgrs.):** Eureka, Cal.—Indefinite.  
**SPENCER, GEORGE:** Memphis, Tenn., May 5—Indefinite.  
**SPOONER (Mrs. R. S. Spooner, mgr.):** New York city, May 13—Indefinite.  
**STANFORD-WESTERN:** Frankford, Pa.—Indefinite.  
**STAR STOCK:** Tacoma, Wash.—Indefinite.  
**STOCKWELL-MACGREGOR:** Denver, Colo.—Indefinite.  
**SUTTON (Dick F. Sutton, mgr.):** Butte, Mont.—Indefinite.  
**TAYLOR, CHARLES A.: Seattle, Wash.—Indefinite.**  
**TEXAS GRAND, El Paso, Tex.—Indefinite.**  
**THIRD AVENUE STOCK:** Seattle, Wash.—Indefinite.  
**VAUGHAN-GLASER STOCK:** Cleveland, O.—Indefinite.  
**WHITE STOCK:** Eacasha, Mich., Nov. 4—Indefinite.  
**WINNIEP STOCK (W. R. Lawrence, mgr.):** Winnipeg, Man.—Indefinite.  
**WOLFE STOCK (J. H. Wolfe, mgr.):** Wichita, Kan., Sept. 16—Indefinite.

**REPERTOIRE COMPANIES.**

AMERICAN STOCK (Arthur E. Hesthet, mgr.): Shob-  
 gan, Wla. 30-Jan. 4, Redford 6-11.  
 AUBREY STOCK (Western): D. Otto Hiltner, mgr.:  
 Michiana City, Ind. 5-11.  
 BURGERS, EARL (A. H. Graybill, mgr.): Hager-  
 town, Md. 30-Jan. 4.  
 BURGERS, EARL (Geo. V. Halliday, mgr.): Knoxville,  
 O. 30-Jan. 4.  
 BURGESS STOCK (Joseph D. Glass, mgr.): Carrol-  
 ton, Mo. 30-Jan. 1, Trenton 2-4.  
 BURGESS, EARL (C. G. Hilton, mgr.): Rome, N.  
 Y. 30-Jan. 4.  
 CARPENTER, FRANKIE (Jere Grady, mgr.): Port-  
 land, Me. 30-Jan. 4, Lewiston 6-11.  
 CHAUNCEY-KIEFFER (Fred Chauncey, mgr.): Wat-  
 ertown, N. Y. 30-Jan. 4.  
 CHESTER, BISHOP (G. E. Heimbolt, mgr.): Clarke-  
 burg, W. Va. 30-Jan. 4, Washington, Pa. 6-11.  
 CHICAGO STOCK (Western): Chas. H. Rosekam,  
 mgr.): Denton Harbor, Ind., 30-Jan. 5, Elkhart, 6-  
 12.  
 CHICAGO STOCK (Eastern): Chas. H. Rosekam,  
 mgr.): Asbura, N. Y. 30-Jan. 5.  
 CUTTER (Wallace E. Carter, mgr.): Butler, Pa. 30-  
 Jan. 4, Canonsburg 5-11.  
 DOUGHERTY STOCK (J. M. Dougherty, mgr.):  
 Clatsop, Or. 30-Jan. 1, Redfield 2-4, Aberdeen 6-11.  
 FENDING STOCK (No. 1): Geo. M. Feunberg, mgr.):  
 New London, Conn. 30-Jan. 4.  
 GRAHAME, FERDINAND: Amsterdam, N. Y. 30-  
 Jan. 4, Johnstown 6-11.  
 HARDEN-ALL (Eugene J. Hall, mgr.): Middle-  
 town, N. Y. 30-Jan. 4, Schenectady 6-11.  
 HARRIS-PARKINSON (Robt. H. Harris, mgr.): Green-  
 ville, S. C. 30-Jan. 4, Searsville 6-11.  
 HARVEY STOCK (Geo. A. Sullivan, mgr.): Brock-  
 ton, Mass. 30-Jan. 4, Fitchburg 6-11.  
 HENDERSON, MAUDE (Jan. Parent, mgr.): Wauwa-  
 ta, Ind. 30-Jan. 4.  
 HICKMAN-BENNEY (W. Al. White, mgr.): Kewanee,  
 Ill. 30-Jan. 4.  
 HILLMAN, LAY (Ernest Schnabel, mgr.): Glass  
 Falls, N. Y. 30-Jan. 4.  
 HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.):  
 Colby, Kan. Jan. 1-4, Humboldt, Neb., 5-12.  
 HIMMELIN'S IDEALS (L. A. Earle, mgr.): Ches-  
 ter, Pa. 30-Jan. 4.  
 HIMMELIN'S IMPERIAL STOCK (E. F. Himme-  
 llin, mgr.): Bay City, Mich., 30-Jan. 4.  
 HUTTON-BAILEY STOCK (Geo. W. Bailey, mgr.):  
 Lynchburg, Va. 30-Jan. 4.  
 IMPERIAL ENTERPRISE (A. H. Snyder, mgr.):  
 America, Ga. 30-Jan. 1, Dawson 2-4, Enfield,  
 Ala., 6-8, Cuthbert, Ga. 9-11.  
 IMPERIAL STOCK (F. N. Coates, mgr.): Freeport,  
 Ill. 30-Jan. 4.  
 KENNEDY, NELLIE (Felix Burdette, mgr.): Os-  
 wego, N. Y. 30-Jan. 1.  
 KNICKERBOCKER STOCK: Lewiston, Me., 30-  
 Jan. 4.  
 LESLIE, ROSABELLE (Sim Allen, mgr.): Bellaire 6-  
 11.  
 LINDSEY, RUBY STOCK (Ed F. Adams and Co.,  
 mgrs.): Bristol, Conn., Jan. 2-4, Athol, Mass., 6-8.  
 LONG, FRANK E. STOCK (Nick-Sack-Job, mgr.):  
 Owelwin, La. 30-Jan. 5, Watrich, La. 6-12.  
 MAXIM AND NIGHTS (D. 30-Jan. 4.  
 MURRAY, MACKAY COMEDY (John J. Murray,  
 mgr.): Lebanon, Pa. 30-Jan. 4, Allentown 6-11.  
 MURRAY-MACKAY STOCK (Eastern): John J.  
 Murray, mgr.): Erie, Pa. 30-Jan. 4, Youngstown 6-  
 12.  
 PARTILLO STOCK (W. A. Partillo, mgr.): Peter-  
 borough, Ont. 30-Jan. 4, London 6-11.  
 PRICE AND BUTLER STOCK (Wm. G. Price, mgr.):  
 Bellefont, Pa. 30-Jan. 4.  
 REED-STUART STOCK (A. P. Reed, mgr.):  
 Morgantown, W. Va. 30-Jan. 4.  
 ROWLEY-GAY (Walter J. Nelson, mgr.): Uhrichs-  
 ville, O. 30-Jan. 1.  
 STRONG, ELWIN, AND HIS PLAYERS (Walter  
 Savidge, mgr.): Oskaloosa, Ia., 30-Jan. 4.  
 TAYLOR (H. W. Taylor, mgr. and mgr.): Salem,  
 Mass. 30-Jan. 4, Lowell 6-11.  
 TURNER, CLARA (Ira W. Jackson, mgr.): Meriden,  
 Conn. 30-Jan. 4.  
 STODDARD STOCK (W. L. Stewart, mgr.): Pem-  
 brooke, Ont., 30-Jan. 4.  
 TRUMPET DRAMATIC (G. L. Trumpet, mgr.): Kane,  
 Pa. 30-Jan. 4.  
 WALLACK'S THEATRE (Western): Dubinsky Bros.,  
 mgrs.): Salt Lake City, U.-Indefinite.  
 WALLACK'S THEATRE (Southern): Dubinsky Bros.,  
 mgrs.): Atlanta, Ga.-Indefinite.  
 WALLACK'S THEATRE (Northern): Dubinsky Bros.,  
 mgrs.): Rock Island, Ill.-Indefinite.  
 WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Okla-  
 homa City, Okla. 20-Jan. 5.  
 WILBOR STOCK (Fred W. Homan, mgr.): Boring-  
 ton, Vt., 30-Jan. 4.  
 WINSTON, FRANK (Co. R.: Frank Winsinger,

[illegible][illegible]

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Cincinnati, O., 20-Jan. 4. Dayton 6-8. Columbus 9-11.  
**KILPATRICK'S BAND** (T. F. Power, mgr.): Gomez  
 Painesville, Ind., 31. Torreon Jan. 1. Aguas Calientes  
 3. & Leon 5. Guanajuato 6. Silas 7. Salamanca 8.  
 Guadalajara 9-12.  
**LITCHFIELD, NEIL**, TRIO: Malvern, Pa., 31. Phila-  
 delphia Jan. 1. Hope 2. Chatham 3. Terre Hill  
 4. Elizabethtown 5. Marietta 7. Woodbury, Md. 8.  
 New Oxford, Pa., 9. Red Lion 10. Parkersburg 11.  
**LUCEY-DE BONA**, COMEDY TRIO: (T. E. Lacey,  
 mgr.): Detroit 2. Ambrose 3. Flaxton 4. Stanley 6. White  
 brook 7. Ray 8. Glendive, Mont., 10. Mandan,  
 N. D., 11.  
**MINNER'S QUEEN OF MYSTERY**: Philadelphia,  
 Pa., 20-Jan. 4.  
**PAIN'S ERUPTION OF VESUVIUS** (Al. Dolson,  
 mgr.): Jamestown, Va., July 2-indefinite.  
**PHINNEY'S U. S. BAND** (Fred S. Phinney, mgr.):  
 New York, Va., July 22-indefinite.  
**PRESCILLE AND EDNA MAY MAGGON** (F. Wil-  
 liam Maggon, mgr.): No. Adams, Mass., 30-Jan. 4.  
 Pittsfield 4-11.  
**RAYMOND, GREAT** (Maurice F. Raymond, mgr.):  
 Panama, Colon, C. A., Dec. 19-indefinite.  
**SAGE, MR. AND MRS.** (C. M. J. Sanders, mgr.):  
 Fresno, Cal., 30-Jan. 4. San Francisco 4-11.

Received too late for classification.

CARTER, MRS. LESLIE: Dayton, O., 21, Columbus Jan. 1, 2 Indianapolis, Ind., 2 & 4.  
COMING THRU THE EYE (Co. Hornell & Olson, mgrs.): Rome, N. Y., 8 Erie & Fredonia 7, Jamestown & Bradford, Pa., 4 Erie & Fredonia 7, Jamestown & Bradford, Pa., 4 Erie & Fredonia 7, Jamestown & Bradford, Pa., 4  
N. Y., 8 Franklin, Pa., & Ashtabula, O., 10 Sharps, Pa., 11  
CORNER GROCERY: Lexington, Mo., 21, St. Joseph Jan. 1-5, Edgarston Decora 7, Stewartville & Osburn 9, Caldwell 10, Laclede 11.  
DEPENDING ON THE STOCK: Orangeburg, S. C., 6, 2 Savannah, Ga., 6-11.  
FOLLIES OF 1907 (F. Ziegfeld, Jr., mgr.): Philadelphia, Pa., 30-Jan. 4.  
FUNNY FOLKS (Pat Chapelle, mgr.): Ft. Valley, Ga., 31, Monticello Jan. 1, Vienna 2, Fitzgerald 3.  
GREENHEAD MAN (Easters): Myron R. Elmer, mgr.: Ashtabula, O., 31, Centerville Jan. 1, Alliance New Philadelphia 2, W. Va., 7 Gallipolis, S. Portmouth & Huntington W. Va., 10 Charleston 11.  
HALL, DON C. STOCK: Dayton, O., 30-July 2nd.  
HELD, ANNA (F. Ziegfeld, Jr., mgr.): Cleveland, O., 30-Jan. 4.  
HOFFER, H. WOLF (Sam S. and Lee Shuhart, in): Hoffman, St. Paul, Minn., 31-Jan. 1, Minneapolis 2-4.  
LITTLE DETECTIVE (Chas. Newton, mgr.): Rochester, Wis., 21, Wausau, Ill., 30 Jan. 1, Potosi & Dodgeville, 2, Sterling 3, Madison 9, Clinton 10, Lincoln McHenry & Mt. Pleasant 11.  
MIDWINTER MEATHS: Easton, Pa., 21, Trenton 22, Jan. 1, New Brunswick 2, Perth Amboy Plainfield 4.  
MIDNIGHT FLYER (G. B. Richardson, mgr.): York, Pa., 10, Shelby 11.  
MRS. TEMPLE'S TELEGRAM (Geo. W. McMillen, mgr.): Erie, Pa., Jan. 1, 2, Jamestown, N. Y., Franklin, Pa., & Butler & Yarnouton, S. Johnstown & Altoona 9.  
MYKLESHIDER STOCK (Rastus: W. H. Hartman, mgr.): Newport, R. I., 30-Jan. 4, New Bedford Mass., 6-11.  
MY WIFE'S FAMILY (East: W. Medoway, mgr.): Knoxville, Tenn., Jan. 1, Middletown, Ky., 2, Monterey & Winchester 4, Paris & Huntington, W. V., 4 Charleston 11.  
OLE SWANSON (C. S. Primman, mgr.): Grundy twr. Ia., Jan. 1, Reichenbach 2.  
PAULINE TEN GREAT (Robert Littner, mgr.): ston, N. J., 20-Jan. 4, Ashura 6-11.  
PARADE OF SWEDEN (C. S. Primman, mgr.): Dodge, Ia., Jan. 1, Carroll 2.  
RABBIT FOOT (Pat Chapelle, mgr.): High Rock Fla., 31, Newberry Jan. 1, Cedar 2.  
SEVEN DAYS' WALKER (Walker C. Mack, mgr.): Sevier, Tenn., 30-Jan. 4, Worcester 6-11.  
SIS IN NEW YORK (Central: Al Nathan, mgr.): Taylorville, Ill., Jan. 1, Paris & Lehigh, Pa., Washington & Cranston 4, Ocean City, Md., Verden, La., & Centralia 10, Altan 11.  
STEWART MAY (J. E. Cline, mgr.): Meriden, Conn., Jan. 1, West Point 2, Aberdeen 3.  
SULLY, DANIEL: Waterville, Me., 30-Jan. 4, Biddeford & Dexter, N. H., 9, Tolland, Conn., Fall River 11.  
UNCLE KECK (Cravens Geo. mgr.): St. Louis, Tex., Jan. 1, Whitesboro 2, Gettysville 3, & 4, Waurika, Okla., & Temple 7, Waller 8, & 9.  
UNDER THE SOUTHERN CROSS James B. Weston, mgr.): Bryan, Tex., Jan. 1, Beaumont 2, Houston & Ft. Arthur & Orange 7, mont & Crowley, La., & New Iberia 10, Lake 11.  
VAN DIKE AND EATON (F. Mack, mgr.): Cold, O., Dec. 30-12.  
WHITEHIDE WALKER (Dishler & Co., mgrs.): Antonio, Tex., Jan. 1, 2 Austin 3, Greenville 4, Houston & Beaumont 7, Galveston 8, Rio Rock 9, Ft. Worth 10, Pine Bluff 11.  
WICK, J. D. (T. J. Boiger, mgr.): Kahala Bend, Jan. 1, La Porte, Ind., 2, Elkhart 3, Bend & Battle Creek, Mich., & Graham 4, Plymouth 7, Lyonsport & Watson 8, Ham 10, Ft. Wayne 11.  
WHILE GIRLS LEAVE HOME: Redding, Cal., 7, Chico 7, Oroville & Marysville 9, Woodville Petaluma 11.

## OPEN TIME

CONNECTICUT.—Bristol—Opera House, in Jan.  
KENTUCKY.—Henderson—Park Theatre, Jan. 6-12,  
14-16, 19-21, Feb. 1, 2, 3, 8-12, 15-19, 21, 29, 30,  
25-27, March 1, 4, 5, 8-10, 12-13, 21, 22, 24-27, 31.  
MARYLAND.—Hawth—Masonic Temple Opera  
Cumberland—Academy of Music, Jan. 27-Feb. 1,  
2-8, 17-20.  
MICHIGAN.—Cheboygan—City Opera House in Jan.,  
Feb., March.  
NEW YORK.—Cobeco—Opera House, Jan. 13-18, 20-  
25, 27-Feb. 1, March 2-7, 15-21, 30-April 4, April  
27-May 2, 4-51.  
OHIO.—Caldwell—Opera House, Jan., Feb., March.  
Findlay—Gillette, Jan. 15, 21-Feb. 7, 12-27, March  
1-14, 20-June 1.  
PENNSYLVANIA.—Latrobe—Showalter's Theatre  
Jan. 19, 20, 22-29, 31, Feb. 1-9, 11, 12, 14-18,  
20, 23-29.  
Lewisburg—Opera House, Jan. 10-25, 26-Feb. 1,  
New Lexington—Opera House, Jan. 6-31, Feb. 1-4,  
8-25, 27-29, March 1-17, 19-31, April 1-4, 7-13,  
21-30.

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# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

SEVERAL NOVELTIES FROM EUROPE, AS WELL AS NEW AMERICAN OFFERINGS.

Eugene Jepson, Laddie Cliff, Hardeen, Wolf's Horses, Spellman's Bears, Zamloch, Lyons and Parks, and Charron and Moran are in the list of newcomers.

The following acts new to this city were seen in the local theatres last week:

### A New Act Farce.

George Ade has fitted Eugene Jepson very well in The Mayor and the Manicure, a farce seen at the Colonial for the first time in New York. The story deals with an attempt on the part of a designing young woman, posing as a manicure, to extort a large sum of money from the Mayor of a small Western city, on account of an acquaintance she has had with the Mayor's son. The old man plays a good game of bluff, and the being arrested. She makes an impression on the Mayor, however, and after he has settled his son's difficulties satisfactorily, he winds up by inviting the manicure girl out to lunch. Mr. Jepson played the Mayor unctuously and won plenty of hearty laughs by his manner and delivery. Perdita Hudspeth, as the manicure, was mildly pleasing, and George Stuart Christie as the son and Elise Dean as his fiancée played small parts fairly well. Mr. Jepson is a welcome newcomer to the vaudeville ranks, and it is to be hoped that he will find his new field of labor congenial and profitable.

### Another Handcuff Expert.

Hardeen, a brother of Houdini, who learned the handcuff business from the latter, and who has had much experience as a "jail breaker" in Europe, made his local debut at the New York Theatre in an act that is almost a duplicate of Houdini's. All the familiar tests were applied, and Hardeen emerged smiling and successful from every one. The act was watched with interest, but caused no undue excitement, as the tricks had been made familiar through frequent performances by the original "King of Handcuffs." Hardeen's engagements in America are due to the now almost defunct "advanced" vaudeville scheme, and in several cities the brothers opposed each other, with much press matter as the profitable result.

### A Young Comedian from England.

Laddie Cliff is the odd name of a boy from England who made his American debut at the Colonial. On Thursday afternoon, when his act was seen by the Mimosas representative, he was suffering from hoarseness and had to cut out some of his songs. He did enough, however, to prove that he is an exceptionally clever youngster. He managed to talk and act two comic songs in a distinctly pleasing way, and as for his dancing, it simply brought down the house. He has a terpsichorean method entirely original, and almost every eccentric move he made won a hearty laugh from an audience that was in genuine holiday humor. Cliff's work resembles in some respects that of Chris Richards, and he is certain to find plenty of appreciation in America.

### Some Tricks in Magic.

Zamloch, a magician new to New York, was seen at Pastor's. His act differs from the usual run in many respects. He does most of his work with a table, upon which a small disk is placed that rises and answers to questions asked by people in the audience. Zamloch walks through the house and seeks the questions, and the disk in a most mysterious way responds. A drum and a hat used in the same way are equally effective. Even when the table was brought from the stage and placed in one of the aisles it worked as well as ever. The magician's assistant is a clever comedian who adds a great deal to the interest of the offering.

### Two New Turns at the Hippodrome.

The circus bill at the Hippodrome was strengthened last week by the addition of two new acts. Wolf's performing horses are a fine collection of animals, marvelously well trained, that go through a series of novel exercises, including a pantomime in which the parts are played by four Arabian stallions, a pony and a dog. The other act is the Spellman bears, trained and shown by Millie Spellman. Their clumsy antics made a big hit with the children.

### Two Girls in a Sketch.

Jessie Charron and Jessie Moran were seen at Pastor's in a skit by Mattie Keene, called An Afternoon Mix-Up. The characters are two actresses who are in great straits on account of the silliness of their wardrobe. A lot of amusing dialogue is woven around the complications that result from the efforts of the girls to make presentable appearances. With a few minor changes the act should prove acceptable to almost any audience.

### Two Clever Juveniles.

Lyons and Parks, two youthful performers, made their local debut at the Union Square. They are clever youngsters, and a bright future is in store for them. One of them sings very well indeed, and the other plays his accompaniments on the harp with great skill. The last that sings opens in a girl's costume, and makes a change to a boy's suit later on. The act, taken all in all, is one of the most pleasing seen here this season.

### COMEDY CLUB ELECTS OFFICERS.

The Comedy Club held its annual election on Sunday, and everything passed off without the least friction. The members attended in large numbers, and great interest was shown in the election. The new officers are as follows: President, James J. Morton; first vice-president, Fred Niblo; second vice-president, R. G. Knowles; third vice-president, Francis Morey; secretary, George Abel; treasurer, A. O. Duncan; chairman house committee, Charles H. Smith. The board of directors includes: Will M. Crosby, Francis Morey, Lee Harrison, William H. Maxwell, Robert Mathews, and Harry Corson Clarke.

### ARRESTED FOR THROWING MONEY.

On Christmas afternoon Joseph Kuttner was in the gallery of the Colonial Theatre, and amused himself by throwing money at the different performers, who were greatly annoyed, as the coins were of the one-cent denomination. The identity of the penurious prodigal was not discovered until the performance was almost over, when he was taken off to jail. In the night court he explained that he was an Englishman, and that it was a custom in his country to throw money to favorite players. He was discharged with a reprimand.

### ENGLISH STARS ARRIVE.

Two artists of great prominence in the English music hall world arrived in New York on Friday last on the Adriatic. They are Whit Cunliffe, who sings topical and comic songs in the make-up of a swell, and Lily Flexmore, a comedienne with a big reputation. Mr. Cunliffe is one of the headliners at the New York Theatre this week, and Miss Flexmore is at the Auditorium, Chicago, with New York to follow later on.

## THE KEITH AND PROCTOR THEATRES.

The Star Bout, Elings, Volts, and Rogers and Deely Are Prominent in Holiday Bills

### Union Square.

Ned Wayburn's production, The Star Bout, was one of the greatest drawing cards seen here in months, and a capacity business was done at almost every performance. Vinie Daly, backed by an elaborate velvet drop and wearing many fine costumes, danced herself into great favor. She is very popular at this theatre, and warm receptions were the rule all week. Harry Corson Clarke and company, including Margaret Dale Owen, were well received in Strategy. Joe Welch told of his troubles in his imitable way and won many laughs. Lind, the mysterious man in skirts, played his usual little trick of surprising the audience by removing his wig, after several graceful dances. Ethel MacDonough, pretty as a picture and clever as can be, scored a hit with every tap of her dramatics. Others in the bill were Irving Jones, the Juggling Barretts, the Althea Twins, the McCarvers, Hassan Ben Ali's Arabs, and Lyons and Parks, whose act is reviewed elsewhere.

### Twenty-third Street.

Walter C. Kelly headed a bill that on and after Wednesday drew and entertained large houses. Mr. Kelly was in his best humor and his dialect impersonations won unlimited favor. McMahon and Chappelle and the Pullman Porter Maids also came in for a big share of approval, and the act from start to finish was a treat. Dolan and Lenhart, who have been away for a very long time, were heartily welcomed and scored in their familiar sketch, Taking Chances. Our Boys in Blue, the big soldier act; Batty's bears, McKenize and Shannon in A Shine Flirtation, the Big City Quartette, Maddox and Melvin, and the pictures were the other numbers.

### Fifty-eighth Street.

The chief entertainers were Rogers and Deely in the Lanky production, Robinson Crusoe's Isle, which was well put on and well received. A hit of unusual proportions was made by Julian Eltinge in his impersonations of various types of girls. Eltinge has been seen in New York very frequently this season, but at none of the theatres has his work been more warmly received. At the conclusion of his speech he was recalled to bow his thanks again and again. Jimmie Lucas, the dialect mimic, also had everything his own way, and scored strongly. C. Grant Gardner and Marie Stoddard were among those fortunate enough to make a good impression, and the singing of the Baquet Quartette aroused enthusiasm. The Kitamura Japs, McKay and Cantwell, Martin Brothers and the pictures rounded out a good bill.

### 125th Street.

Fred Karno's Comedy company in A Night in an English Music Hall topped a bill that drew very large houses. The fun in this act is fast and furious and the laughs were incessant. Volts, the electric marvel, created a great deal of astonishment by his pranks with volts and ohms of the electric current, which he allowed to pass through his body with impunity. The Olympia Quartette made a big hit as they did when they made their debut several decades ago. Neta Vents sang some songs very nicely, and Klein Ott Brothers and Nicholson won encores with some well played selections. Other good turns were by Kremer and Belleclair, the Five Pirlocoffs, and Bailey and Fletcher.

### PASTOR'S.

Una Clayton and Company in Juanita Head a Good Comedy Bill.

Una Clayton, assisted by Francis Morey, was the headliner, presenting the comedietta, Juanita, written by herself. The piece was produced last Summer in Harlem, and was so well received that Miss Clayton decided to add it to her repertoire. The scene is laid in front of the home of Juanita and Carita Calvario, Spanish twin sisters, who are alike in appearance, but quite different in disposition. John Almslee, an American civil engineer, sees Juanita and falls in love with her. Jose Castillo, a Spanish gentleman-bandit, loves Carita, and the plot revolves around the misunderstandings caused by Almslee's inability to identify the twin that has caught his fancy. The play affords Miss Clayton a chance to show her cleverness in two widely different parts, and she played both with consummate skill. She is a most engaging actress, with exceptional magnetism, and has innumerable pretty ways of attracting and holding the attention of an audience. Mr. Morey, as Almslee, was easy, natural and breezy, and scored a fine success. He makes a handsome appearance, and plays with skill and effect. Ray Youngerman, as the Spaniard, was fairly good. The sketch made an excellent impression, and should be in demand. Harry Thomson brought down the house with his impersonations, and Murphy and Dunn were well liked. Les Jundis were a special feature, and scored in a fine equilibristic act, with a sensational finish. Others were Williams and Melburn, the Zoyarras, Flatow and Dunn, Barrington and Martelle, the Turners, the Two Hennings, and the pictures. The acts of Zamloch and Charron and Moran are reviewed elsewhere.

### HAMMERSTEIN'S VICTORIA.

Eva Tanguay Tops a Bill That Includes Felix and Barry, James J. Morton and Meredith Sisters

Irrepressible, vivacious, energetic, gingery Eva Tanguay was the star, and mirth reigned supreme while she sang, danced and talked her non-sensical but highly amusing ditties. There is no one just like her, and our best female mimics have tried in vain to copy her peculiar style. Her success was unquestioned and ample, and there were no two opinions as to her talent. One of the laughing hits of the week was made by George Felix and Lydia Barry in The Boy Next Door, in which they are assisted by Emily Barry. Mr. Felix is as full of surprises and quaint moves as a Jack-in-the-box, and Miss Barry shares the honors with him in the very original sofa conversation. Last week her individual specialty was almost entirely new. She did some burlesque mimicry and added several other quality original touches that were splendidly received. Emily Barry does her little part in helping the fun along, and takes all in all the act would be hard to beat as a laugh producer. James J. Morton was on hand with a batch of his own peculiar sayings that kept the house in roars. He is also in the imitable class, and copyists strive in vain to duplicate his odd delivery. The Meredith Sisters won applause with their songs, and Will R. Rogers did some wonderful tricks with a lasso. Grace Emmett and company were extremely well liked in Mrs. Murphy's Second Husband. Others appearing were the Murray Sisters, the Ellis-Nowlan Trio, and Scott and Wilson. The pictures of the Burns-Moore fight were continued.

### NEW NAME FOR TWENTY-THIRD STREET.

Keith and Proctor's Twenty-third Street Theatre, when it starts on its new career as a motion-picture house next Monday, will be renamed the Bijou Dream. The prices will be very low, with no reserved seats, and the performance will be continuous, from 10 A.M. until 11 P.M. There will be three complete changes of pictures and songs every week, and special arrangements have been made for the showing of films not seen at other houses.

## COLONIAL.

Horace Goldin Returns—Eugene Jepson in a George Ade Farce.

Horace Goldin, who has been playing before the crowned heads of Europe for the past two years, came back last week to win further favor from the wise heads of the U. S. A. Mr. Goldin in less than half an hour accomplished as much as the average magician does in a whole evening. He leaves out the dreary talk and explanations and works like lightning, doing all sorts of remarkable tricks with astonishing ease. In addition to his usual routine, he offered several new illusions that are quite up to his standard. He was assisted by Joanne Fransoli and others. Rice and Prevost bumped themselves black and blue, but forgot their bruises as they heard the shouts of laughter that greeted their efforts. The Six English Rockers, with Neile Floreida, won favor, and Spencer Kelly and Frederic Rose were repeatedly cheered for their brilliant singing of good songs. Ollie Young and Thorne Brothers rolled and juggled hoops with grace and precision. Annie and Elsie Conley were extremely charming with their songs and the Dollar Troupe made a fine closing number. The acts offered by Eugene Jepson and company and Laddie Cliff are reviewed elsewhere.

## NEW YORK.

Josephine Cohan and Company and Fred Niblo Play for a Second Successful Week.

Josephine Cohan and her clever little company in The Girl of the "Times" held over for a second week, were received with extreme favor. Fred Niblo was also continued, and with a repertoire of new remarks delighted his large following. Jack Norworth ran neck and neck with Mr. Niblo for the monologic honors, and got his full share of popular approbation. He has a new song or two, and a lot of breezy material that he reels off in a pleasing way. Froment, who is known as the man who has tamed the accordion, showed his mastery of the "instrumental piano" in a way that made the crude instrument sound almost musical. Hill and Sylvian furnish a thrill with every trick and are in fine form this season. Jewell's manikins were a great treat for the children of all ages from six to sixty. Trilzie Frigana, the headliner, was too ill to appear.

## ALHAMBRA.

May Irwin, Frederick Bond, Princess Trilzie, Dan Burke and Others.

A big holiday bill drew audiences that tested the capacity of the big house at every performance. May Irwin was the headliner, and she offered several songs and recitations. Princess Trilzie, the wonderfully educated horse, caused the spectators to express their astonishment with great frequency. The farce, Handkerchief Number 15, as presented by Fred Bond, Froment Benton and Carrie Lee Stoyke, met with favor. The unique act of the Kemps, illustrated with original photographs and motion pictures, was thoroughly enjoyed. Dan Burke and his School Girls, including Molly Moller and Alice Teller, did a fine dancing act with a few songs thrown in. Matthews and Ashley in A Snashup in Chinatown, the Bedouin Arabs, the Italian Trio, Shields and Rogers, and the vitagraph won a fair share of the applause.

## THIS WEEK'S ATTRACTIONS.

PASTOR'S.—James T. Kelly, Lillian Massey and company in Two Kings and a Queen; Samir and Komer, Hailen and Hayes, Al. Carleton, Two Pucks, Henry and Young, Farrell Brothers, Jack and Marie Rosaley, the Flottia, Bertina and Brockway, Pagan and Merrian.

KEITH AND PROCTOR'S UNION SQUARE.—Gus Edwards' Blonde Typewriter, with Johanna Stanley Kemp's Tales of the Wild, Billy S. Clifford, Dolan and Lenhart, Camille Trio, Madge Fox, Luce and Luce.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Walter C. Kelly, W. C. Fields, McMahon and Chappelle and the Pullman Porter Maids, Harry Corson Clarke and company, Macart's monkeys, Urban and Son, Felix and Calra, Dorah and Russell.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Beale Wynn, Batty's bears, Olympia Quartette, Pendure Brothers, McCrea and Poole, The Allison, Patry Doyle.

KEITH AND PROCTOR'S 125TH STREET.—The Song Birds, with William Burruss, Ruth Allen and company, Fields and Ward, La Vine-Chanson Trio, Johnny Johns, Fred Zebodie, Colin's dogs.

COLONIAL.—Louis Mann and company, George Felix, Lydia Barry and company, Horace Goldin, Clifton Crawford, Neile Wallace, Will Rogers, Friend and Downing, Permans Brothers, Burman Trio.

ALHAMBRA.—Robert Hilliard and company, Empire City Quartette, Joseph Maxwell and company, Waterbury Brothers and Tenny, Motoring, the Grassie, Kitabanzai Troupe, Annie and Elsie Conley.

HAMMERSTEIN'S VICTORIA.—Ethel Levey, Will M. Crosby and Blanche Dayne, Joe Welch, Byron and Langdon, Charles R. Sweet, Baquet Quartette, Bedouin Arabs, Kartell, Shields and Rogers.

NEW YORK.—Vesta Victoria, Whit Cunliffe, Jewell's Manikins, Terley the Great, Darkmar-Schiller Troupe, Burton and Brooks, Finley and Burke, John Birch, W. S. Harvey and company.

## The Burlesque Houses.

DEWEY.—The New Century Girls played a very successful engagement at this house last week. The company includes Louis Pritskow, John F. McCabe, Barrett and Belle, Levine and Hurd, Jack Marshall, Bohannon and Corey, Francis Bishop, and Brennan and Riggs. This week, The Rollickers.

GOTHAM.—The Champagne Girls gave an effective entertainment that met with emphatic approval. This week, W. B. Watson's Burlesquers.

LONDON.—The High School Girls provided good entertainment for large audiences. This week, High Jinks Burlesquers.

MURRAY HILL.—Hyde's Comedians and Blue Ribbon Girls drew an entertained satisfactory houses. This week, High Rollers.

MINER'S BOWERY.—The Ideal, a large company of burlesquers and vaudevillians, gave a pleasing bill. This week, Merry Madmen.

MINER'S EIGHTH AVENUE.—Good burlesque and vaudeville were provided by the Tiger Lillies. This week, Broadway Gaiety Girls.

HURRICANE AND SHAMON'S.—Harry Bryant's Extravaganza company made one of the hits of the season. This week, Transatlantica.

## T. M. A.'s "MIDNIGHT MATINEE."

The big benefit arranged for the New York lodge of the T. M. A., that was to have taken place at the Hippodrome a few Sundays ago, but was postponed on account of the rigid enforcement of the Sunday law, will be given on Wednesday, Jan. 1, beginning at midnight. After the audience attending the regular Hippodrome performance has been dismissed, the doors will be reopened, and as soon as the new audience has assembled the T. M. A. entertainment will begin. It is expected that it will run until 3 A.M.

## A BIG ENTERPRISE.

### W. M. C. C.

A big real estate deal was put through last week that proves conclusively that clever vaudeville performers can be good business men as well. It consisted of the absorption by the Vaudeville Investors' Company of the Coney Island Boulevard Real Estate Company. The former corporation is capitalized at \$150,000 and the latter at \$100,000. A long conference between the officers of both companies held last week resulted in the transfer to the V. I. C. of the holdings of the C. I. B. E. C. in a certain large tract of land known as McLaughlin Park, situated between the Ocean Boulevard or Parkway and Coney Island Avenue, the street on which the Smith Street cars run to Coney Island. The property is not far from the Brighton Beach racetrack, and consists of 414 lots, ranging in value from \$300 to \$1,400 each. The total value of the property is \$485,000, and \$200,000 worth of it has already been sold. The land is in the heart of the big development that has completely changed the appearance of the section lying between Brooklyn and Coney Island, and the wise vaudeville men who took it over showed rare skill and excellent judgment. The officers of the Vaudeville Investors' Company are as follows: Will M. Crosby, President; Frederick J. Quinby, Vice-President; James J. Morton, Treasurer; Harry Williams, Assistant Treasurer; Fred Niblo, Secretary. The directors are Will M. Crosby, Frederick J. Quinby, James J. Morton, Fred Niblo, Harry Williams, William Grossman, Nat M. Willis, Jo Paige Smith, Al. Lamar, Harry Lukens, and Daniel Heeney.

Among the principal stockholders in the company in addition to those named above are Lee Harrison, Mabel Hite, Edward Clark, "Lind," Winsor McCay, Charles Stevenson, H. H. Felber, Charles F. Seaman, Master Gabriel, W. H. Maxwell, Vesta Victoria, Robert Rogers, Al. Sheen, and Chris O. Brown.

The company is particularly fortunate in having the services of Mr. Quinby, who has had years of experience in developing suburban properties, especially in the suburbs of Brooklyn. He had charge of the Hollis Court property, and spent \$100,000 in advertising alone in marketing the lots. By Mr. Quinby's plan the Vaudeville Investors' Company will be saved the expenditure of any large amount for advertising, and the usual ten and twenty per cent. commissions paid to agents will also be done away with. The stock is being sold to vaudeville performers, and each stockholder, to advance his own interest, becomes an active, hustling agent, carrying the campaign into the remotest parts of the United States. The company has a suite of offices in the Astor Theatre Building, where all business in connection with the enterprise is transacted.

## MORRIS FORMS CORPORATION.

William Morris took an important step last week when he formed a new company, to be known as "William Morris, Inc.," with a capital of \$500,000. The new corporation will start to do business Jan. 1, when it will take over the Morris booking office, and other ventures in which Mr. Morris is interested. Mr. Morris is president and general manager of the company, which is said to include two men of vast wealth, who are willing to back Mr. Morris in any scheme that he may undertake. An usual Mr. Morris is keeping his plans to himself, but has announced that he is now ready to offer twenty-five weeks next season, opening on Labor Day. One-half of the capital of the company has already been paid in, and there is no stock on the market. It is more than likely that the company will control several theatres before the Summer comes, and artists will have a chance to play on either side of the vaudeville fence. Mr. Morris left New York on Sunday to be present at the opening of the new Hippodrome in Cleveland, for which he is the booking agent.

## NEW THEATRES OPENED.

The Orpheum Theatre at Easton, Pa., of which Wilmer, Vincent and Spiegel are the owners, was opened Dec. 23 with a capacity audience. The theatre, which has a capacity of 1,500, was built in four months and three days. It is pretty and elaborately furnished and compares favorably with any house of its size. The opening bill included Adelaide Herrmann, Max Witt's Singing Colossus, the Casting Dancers, DeForest and Gillsando, American Comedy Four, Majestic Trio, and Armstrong and Clark. Fred Osterstock is the resident manager, assisted by George P. Everett, treasurer; Harry Andrews, musical director, and George Lehman, stage-manager. On the same date the Orpheum in Memphis, the latest addition to the real Orpheum Circuit, was opened successfully under the management of A. Fabish. The theatre was known for many years as the Grand Opera House, but after being thoroughly overhauled has been renamed the Orpheum.

## HIGH DIVER MAY COME HERE.

Shubert and Anderson, managers of the Hippodrome, recently established a private system of communication with all the large amusement centers on the European continent by which they are informed of the success or failure of any novel or sensational act that may appear. Last week they received a report that described a sensational feat of high diving by a man who sets fire to his clothing while standing on a high perch and puts out the flames by diving into a tank. It is more than likely that the act will be seen at the Hippodrome early in the Spring.

## ACTOR BECOMES A BROKER.

A report comes from Chicago to the effect that "Tom" Kelly, of Kelly and Violetta, retired from the stage at the end of his engagement at the Olympic Theatre on Saturday evening, and that he will go at once to Mexico City to start in business as a broker. Miss Violetta, who is Mrs. Kelly in private life, will also abandon the footlights and will accompany her husband to Mexico. Their act will be missed, as it has been a feature of the best bills for several years, owing to the fine quality of Mr. Kelly's voice and Violetta's remarkable costumes.



## NEW ZEALAND NOTES.

Mother Goose Is Williamson's Biggest Success—  
Other Successes and Failures of the Season.

(Special Correspondence of The Mirror.)

WELLINGTON, Nov. 25.—J. C. Williamson's Mother Goose pantomime company brought a phenomenally successful tour of the Dominion to a close at Christchurch on Nov. 13, and sailed from New Zealand for Australia on Nov. 15. It is stated that during the ten months the Goose has been laying her golden eggs she earned some £75,000 for the management. Mother Goose has so far proved the biggest money winner that J. C. Williamson has ever handled.

The Fuller Proprietary has been doing capacity business at its four theatres during the past month, and now that the festive season is coming along it is safe to say that it will be a case of turning money away every night.

J. C. Williamson's new musical comedy company will commence a tour of the Dominion at the Wellington Opera House on Boxing Night with the following repertoire: The Blue Moon, The Little Michus, Three Little Maids, Veronique, The Girl from Kay's and My Lady Madcap.

John Fuller, Jr., arrived in Sydney en route for New Zealand from his ten months' tour of the world on Nov. 20. I believe he has got a lot of contracts with English, American and Continental performers in his "grip."

The New Zealand tour of the Maud Hilyard Dramatic company did not turn out the success anticipated by the management. No doubt it played to good business in Christchurch during Carnival week, but then one swallow does not make a summer.

The New Zealand tour of Allan Hamilton's House, Sweet Home, company is proving a big success from the box office point of view.

The New Zealand tour of the Willoughby-Ward Comedy company was a decided financial success. The company goes to West Australia for the Christmas season, disbanding about the beginning of February.

It is almost certain that we will have a visit of Wirth's Circus, at present touring the Commonwealth, early in the New Year.

J. C. Williamson has decided that his newly organized dramatic company will commence a tour of the Dominion at Dunedin on Boxing Night with Brewster's Millions and John Gayde's Honour.

Edwin Geach is negotiating for a tour of the Dominion of Florence Baines, an actress with a first-class English provincial reputation. The play to be exploited is the musical play entitled Miss Lancashire Limited. The company has just concluded a successful season at the Palace Theatre, Sydney.

J. C. Williamson has secured a ten years' lease of the Wellington Opera House.

Ashton's Circus, at present touring the Commonwealth, contemplates making a descent on New Zealand shortly.

Compliments of the season to all your readers.

ANDREW SMART.

## THE SUNDAY CONCERTS.

The strict enforcement of the new ordinance regarding Sunday performances has had a bad effect upon the attendance at the various vaudeville houses, as the programmes in most cases are exceedingly tame. Unless the managers are allowed more leeway, it would not be surprising if many of them abandon the Sunday performances altogether. Almost all of the motion-picture places were open on Sunday last, operating under a batch of injunctions that prevented the police from interfering with them. Arrests were made at three theatres in Brooklyn—Blaney's, the Majestic and the Columbia—but the picture-entertainments proceeded with substitute operators. Police Captain Murphy, who is in charge of the precinct in which the Columbia is located, appeared in court on Thursday last and made an effort to have Magistrate Wahl rule that the Board of Aldermen had no right to pass the new ordinance. William Grossman appeared for Manager Robinson and the other defendants, and the magistrate ordered that briefs be submitted. The Methodist Ministers' Association, at a meeting held on Dec. 23, listened to a speech by Canon Chase in which he suggested that a commission be appointed by Governor Hughes to provide proper public entertainments on Sunday.

## ACTORS' UNION TAKES ACTION.

At a meeting of the Central Federated Union held Dec. 22, Harry De Veaux, representing the local branch of the Actors' National Protective Union, made a speech in which he spoke of the rumors that certain societies were about to appeal to Governor Hughes to regulate Sunday performances. Mr. De Veaux then submitted the following resolution, which was passed: "Whereas, The Actors' National Protective Union, as represented by its various local organizations in the different central bodies of this country, is the only bona fide theatrical organization of actors and actresses recognized by the American labor movement through its affiliation with the American Federation of Labor; "Resolved, That no recognition be given by any affiliated trade or any contest precipitated by any association not affiliated by chartered representation in the American Federation of Labor through the national or international unions of such trade or calling, and that it is the desired wish of the Central Federated Union of New York that due publicity be given to these facts until such time as these various associations are part and parcel of the labor movement of this country."

## AMERICAN COMPANY SELLS THEATRES.

The American Theatre Company, in which Louis Cella and the Oppenheimer Brothers are prominent, and which was left in a bad position when the recent settlement of the vaudeville war was made, has disposed of the theatres under its control. The Orpheum circuit has taken the Shubert in Kansas City, Kohl and Castle have secured the Shubert, Milwaukee, and Anderson and Ziegler all control the Mary Anderson in Louisville. The new American Theatre now building in St. Louis will open Jan. 27. Vaudeville will be seen at both the American and Garrick, booked through the Western Vaudeville Association. Middleton and Tamm, who control the Columbia in St. Louis, have formed with Mr. Cella the Vaudeville Theatre Company, which will control the Columbia, Garrick, Imperial, Havlin's and the Grand, with an interest in the American.

## NEW STEEPCHASE PARK.

George C. Tillyou has announced his plans for Steepchase Park at Coney Island, which was destroyed by fire last Summer. The architect's plans have been completed, some contracts have been let and work on the foundations has already begun. Mr. Tillyou says that the new resort will cost him over \$1,000,000, and will be the finest in the world. The first building to be put up is the "Pavilion of Fun," 700 feet long and 300 feet wide, to be constructed entirely of steel and glass. This will cost \$450,000. The pleasure palace, another building, will front on Surf Avenue, and will be of steel, concrete and glass, with a front of cream glazed terra cotta. A ballroom with a dancing surface of 40,000 square feet, will be one of the main attractions. An automobile track, a new steepchase, 3,100 feet in length, and the usual attractions, with several novelties, will be installed.

## NEW HIPPODRONE SPECTACLE.

The Battle of Port Arthur, the new one-act melodrama by Owen Davis, is now in active rehearsal at the Hippodrome, and will be produced on Monday, Jan. 6. The company has been increased for this occasion, and in the play about 1,000 persons will appear. Artillery, cavalry and infantry will take part, as well as a miniature navy, for which the big tank will be utilized. The new offering is simply an addition to the present entertainment.

## VAUDEVILLE JOTTINGS.

"Full Potter" is the name of a tiny weekly paper published by S. K. Poll, at Hartford. It is printed on pink paper, and contains a good deal of interesting matter concerning the performers booked on the Full Circuit. A recent issue had a poem from the pen of A. D. Brown, the Hartford correspondent of The Mirror. The sheet is edited by Harry A. Bailey, assisted by Lewis D. Garver.

Myra Dumont (Donnelly), a chorus girl with Rice and Barton burlesquers, and Stanley Dunston of Baltimore, Md., were married here Dec. 25.

The December number of the "Conjurers' Magazine" contains several interesting articles, including one on lock-picking, by Houdini. There are also chatty letters from Europe, and the usual amount of news concerning the men who earn their living by being mysterious.

Keith Helena made such a hit at the Auditorium, Chicago, at her opening, Sunday, Dec. 22, that the manager telegraphed to New York to have her engagement prolonged for another week. His request was granted and the prolongation came to Miss Helena as a very acceptable birthday present, Monday, Dec. 23.

Julian Klings was down next to closing the bill at the Fifty-eighth Street Theatre last week, and in spite of the lateness of the hour, made an extraordinary success.

The Jersey City Lodge of Elks tendered a theatre party to Lottie Cole, of the James A. Klerman co., at Keith and Proctor's Theatre on Dec. 27, followed by a reception at the lodge rooms. Florence Bixley was one of the invited guests.

Coletta Power and co. are playing the Majestic Circuit in a sketch called The Post, The Reporter and the Maid.

Helen and Remington were in the bill at the Franklin Square, Worcester, Mass., last week.

The Family Theatre, at Hagerstown, Md., is now under new management, the Pennsylvania Amusement Co. having bought out Aug. Krimling. The house is now run in connection with the Mount Circuit.

Eva Jacobson, who is billed as the "Arkansas Nightingale," is playing in the Southwest. Last week she sang in Little Rock as a special attraction at the Majestic Theatre.

Keeney's Theatre, New Britain, Conn., had an unusually big bill last week, headed by Frederick V. Bowers and co., in College Days.

Jack Norman of the Hippodrome and Jack Cooper of The Round-Up, will hold a contest at rough-riding to settle the question as to which is the more expert in this line of work.

The Baroness d'Allemante of Paris was in the Sunday bill at the Twenty-third Street Theatre, she sang the "Jewel Song," from Faust, and a comic lullaby.

All the orchestra seats at the Colonial Theatre on Friday afternoon were given over to the Free Industrial School for Crippled Children. In addition to receiving the children as his guests, Mr. Williams presented to each youngster a box of candy.

Marie Lloyd has been very unfortunate in the matter of sudden illnesses during her stay in America. Last week at Keith's, Philadelphia, her throat was in bad condition on Monday, and she was unable to appear. She recovered on Tuesday and played the rest of the week.

James E. Orr, manager of the Gayety Theatre, Pittsburgh, has resigned to go into business for himself. He has been succeeded by James H. Brown, of Chicago, a veteran theatrical man and one of the best-known managers in the country.

Hitchhiker, the Jap wrestler who performed at the White House, is to appear at Hammerstein's bill of January 6. Hitchhiker has with him four other wrestlers, Omifun, Hirsatama, Waknoure and Kloc, and a Japanese referee, Kingo Nagai. The other will participate in preliminary bouts, the winner of the preliminary contest of the centre of the ring for a battle with the other three, after which the champion will take on all four at once. He will then challenge any one to the audience to go on the stage and wrestle with him.

The Harry Sisters were out of the Hammerstein bill after Tuesday last week, owing to the serious illness of one of them.

Chris, Bruno, of Bruno and Russell, who has been ill at Jacot's Hotel in Boston for the past four weeks, is reported to be improving.

Lydia Barry was indisposed on Friday and could not appear at the Victoria. The Felix and Barry act was omitted and Deana and Lecharr came up from the Twenty-third Street to fill in.

William L. Lykens and Jack Levy, the agents, have formed a partnership, and will merge their interests in promoting the welfare of their clients.

Lady Sybil Grey and Lady Evelyn Grey, daughters of the Governor-General of Canada, and a Government House party, occupied a box on Dec. 20 at the guests of Manager Gus A. Greening, of Bennett's Theatre, Ottawa. On another evening recently Mr. Greening entertained the Commercial Travelers' Club of Canada, and distributed handsome souvenirs.

The business of the Bennett circuit is now conducted from New York instead of from London, Canada.

After having partly recovered from a severe attack of laryngitis, Alice Magill, of Warrenton, is now confined to her bed with grip and tonsillitis.

On Sunday, Dec. 22, Corlone was called upon at very short notice to fill Marie Lloyd's place in the bill at the Twenty-third Street Theatre, giving two performances there in addition to her two regular performances at the Victoria.

Leonard and Thornton returned to New York on Saturday after a long and successful tour of the Western houses.

Mrs. Nellie Dale, mother of Violet Dale, the well-known mimic, is now in Chicago, recovering from her fifth attack of pneumonia. In a week or so she expects to go to Los Angeles to spend the rest of the winter. Mrs. Dale has a very large acquaintance in the profession, and her friends will be glad to hear that her recovery is assured.

Carrie Starr writes that she is with Will H. Cross and Co. The act is meeting with success, and is booked solid until May with the Western Vaudeville Association.

Hayward and Hayward are in the sixteenth week with The Gay Magicians as the added attraction. They dissolved partnership with Frank J. Conroy at Indianapolis, Dec. 17, and have engaged Lou Pichel, formerly of Simmons and Pichel, to do the blackface comedy in "The King of Blackwells," of which Harry Hayward is the author, proprietor and manager.

Ethel Whitehead sends Tus Hinson two half sheets that show her billed in England as a special attraction in large type.

Max Falsch, manager of the new Orpheum at Memphis, has for three years treasurer of the Orpheum in Denver, and went from there to Louisville to manage the Mary Anderson Theatre.

The police prevented a performance at the Lyric Theatre, Cleveland, on Sunday. The crowd in front of the house was so large that the reserves had to be called out.

Harry Leubardt, manager of the Twenty-third Street Theatre, will after next week be located in the United Booking Office.

Robert E. Irwin will be the new manager of Keith and Proctor's Fifth Avenue Theatre beginning Jan. 6, when F. F. Proctor, Jr., will go into the United Booking Office as assistant general manager.

Mr. Rymack, the "chameleon comedian," arrived in New York last week, and opened yesterday at the Brooklyn Orpheum.

## VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Abel, George—Chase's, Wash., 30-4, Maryland, Balto., 6-11.  
Adamini-Taylor—Empire, Hoboken, N. J., 30-4, Keeney's, Bklyn., 6-11.  
Adams, Musical—Family, Chester, Pa., 30-4.  
Adler, Flo.—Orph., St. Paul, 30-4, Empire, Des Moines, Ia., 6-11.  
Adler, Jeanette—Olympic, Chgo., 30-4.  
Ahearns, The—Unique, Los Angeles, 30-4, Victory, Frisco, 6-12.  
Allen, Ruth—K. and P., 125th St., 30-4.  
Allen, Seers and Violet—Poll's, Bridgeport, Conn., 30-4, Poll's, Hartford, Conn., 6-11.  
All, George—Orph., St. Paul, 30-4, Orph., Omaha, 6-11.  
Allison, The—K. and P., 55th St., 30-4.  
Allister, Harry—Columbia, St. Louis, 6-11.  
Alpha Trio—Family, Chester, Pa., 30-4.  
Alvance and Loraine—Maryland, Balto., 30-4.  
American Newboys' Quartette—Pantagon, Seattle, Wash., 23-4.  
Americus Four—Orph., Allentown, Pa., 30-4, Keith's, Frisco, 6-11.  
Ansell—Cook's, Rochester, N. Y., 30-4.  
Andale's Animals—Trent, Trenton, N. J., 30-4, Orph., Yonkers, N. Y., 6-11.  
Amora—Atlantic Garden, N. Y., 30-4.  
Anderson—Yard—Arads, Toledo, 30-4.  
Arlington Four—Orph., Frisco, 30-11.  
Armstrong and Clark—Grand, Syracuse, N. Y., 30-4, K. and P. Union Sq., 6-11.  
Armstrong, George—Crystal, Milwaukee, 30-4.  
Armstrong and Ashton—Pittsburgh, 30-4.  
Aera, A. W.—Grand, Pittsburgh, 30-4, Keith's, Cleveland, 6-11.

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And a song of good cheer be humming,  
For the heart that is light will come out all right  
With the Happy New Year that is coming;  
Every cloud has a lining of silver, they say,  
That brings us a world of good cheer;  
May Life's golden ray banish each cloud away  
And be yours throughout the New Year!

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Macart's Monkeys—K. and P. 23d St. 30-4.  
Mack, Wilbur—Bennett's, London, Ont. 30-4. Ben-  
nett's, Montreal, 6-11.  
MacLaren, Five—Lubin's, Balto. 30-4.  
Madcap, The English—Bennett's, Montreal, 30-4.  
Orph., Boston, 6-11.  
Maharajah, The Arcade, Toledo, 30-4.  
Major, Five—Keith's, Prov. 30-4. Poll's, New Ha-  
ven, Conn. 6-11.  
Malvina and Thomas—Gotham, Bklyn. 30-4.  
Mann, Louis—Colonial, N. Y. 30-4.  
Mansel Family—Automatic, Kansasville, O. 30-4.  
Mansel's Marionette—Lyric, Bostwick, Neb. 30-4.  
Family, Butte, Mont. 6-11.  
Maro Twine—Keith's, Phila. 30-4.  
Carotte, Mr. and Mrs. Gilbert—Family, Pittsburgh, 30-4.  
Marcel's Studies—Bennett's, Montreal, 30-4.  
Marona, Navarro and Marona—Keene's, Bklyn. 30-4.  
Marguerite and Hanley—Tock, Buffalo, 30-4.  
Mardi's Marionette—Keith's, Prov. 30-4.  
Marnie, Five—Keith's, Phila. 30-4.  
Marion and Pearl—Maj., Ft. Worth, Tex. 30-4. Maj.  
Dallas, Tex. 6-11.  
Mardor, Lina—Keith's, Prov. 30-4.  
Marriott Twins and Gilbert Edwards—Nelson, Spring-  
field, Mass. 30-4.  
Marnie Covington—Orph., 'Prisco, 23-4. Orph., Los  
Angeles, 6-11.  
Marshall—Grand, Syracuse, N. Y. 30-4.  
Marshall, Bert—Lubin's, Balto. 30-4.  
Martha, Five—Keith's, Phila. 30-4.  
Martha and Fuchs—Varieties, Terre Haute,  
Ind. 30-4. Lyric, Decatur, Ill. 6-11.  
Martinet and Rivest—Orph., Reading, Pa. 30-4.  
Marzella—Keith's, Columbia, O. 30-4.  
Marzella and Woolfe—Atlantic Garden, N. Y. 30-4.  
Mason, Homer A., and Marguerite Acier—Shen's,  
Buffalo, 30-4.  
Mason and Bart—Maj., Chgo. 30-4.

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Arnot, Louise, and Tom Gunn—Bijou, Filist, Mich. 30-4.  
Australia, The Chase's, Wash. 30-4.  
Aschers, Two—Atlantic Garden, N. Y. 30-4.  
Atkinson, George—Star, Jeanette, Pa. 30-4. Star,  
Homestead, Pa. 6-11.  
Aubin, Leonel, Les—Maj., Chgo. 30-4.  
Aubrey and Lewis—Keene's, Bklyn. 30-4.  
Auburn, Three—Orph., Troy, O. 30-4.  
Austina, Thelma—Palace, Forth, Eng. 30-4. Palace,  
Gloucester, Eng. 6-11. Metropole, Manchester, Eng.  
13-18. Hippodrome, Manchester, Eng. 20-23. Hip-  
podrome, London, Eng. 27-Feb. 1. King's, Man-  
chester, Eng. 3-4.  
Avery, Charles—Poll's, Bridgeport, Conn. 30-4.  
Aven Four—Grand, Syracuse, N. Y. 30-4.  
Avery and Pearl—Olympic, Chgo. 30-4.  
Ballard, Elsie—Gale's People, Prov. 30-4.  
Ballier, Clara—Shen's, Buffalo, 30-4.  
Banks and Newton—Poll's, Hartford, Conn. 30-4.  
Balters, The—Columbia, Clait., 30-4. Hopkins', Louis-  
ville, 6-11.  
Barnes, Paul—Maj., Chgo. 30-4.  
Barnes, Stuart—Keith's, Prov. 30-4.  
Barnold's Dags—Shubert, Kansas City, 30-4.  
Barrows and Lancaster—Shubert, Milwaukee, 30-4.  
Barry and Wolford—Maj., Johnstown, Pa. 30-4.  
Chase's, Wash. 6-11.  
Bartelme, The—Bijou, Quincy, Ill. 30-4.  
Bartoldy's Cockatoos—Orph., Kansas City, 30-4.  
Olympic, Chgo. 6-11.  
Bassett, Quinlan—Hammerstein's, N. Y. 30-4.  
Batty's Bears—K. and P. 23d St. 30-4.  
Beauvais, Arthur—Maj., Streator, Ill. 30-4. Gale's,  
Galesburg, Ill. 6-11.  
B-dini, Dusan—Empire, 'Prisco, 30-4.  
B-douin, Arabe—Hammerstein's, N. Y. 30-4. Keith's,  
Prov. 6-11.  
Belfort, May—Auditorium, Chgo. 30-4.  
Belloc, Claude—Gale's, Galesburg, Ill. 30-4.  
Bennett, Laura—Bijou, Oskosh, Wis. 30-4.  
BENNETT, VALENTINE—K. and P. 125th St. 30-4.  
Berry and Berry—Maj., Chgo. 30-Jan. 4. Haymar-  
ket, Chgo. 6-11.  
Bertram, Helen—Shen's, Toronto, 30-4.  
Bieger and Mack—Howard, Balto. 30-4.  
Bingham, Kitty—Orph., Troy, O. 30-4.  
Birch, John—N. Y. Theatre, N. Y. 30-4.  
Blissett and Miller—Poll's, Waterbury, Conn. 30-4.  
Poll's, Scranton, Pa. 6-11.  
Blissett and Steele, 30-4.  
Blanch, Belle—Grand, Pittsburgh, 30-4.  
Blonde Typewriter—K. and P. Union Sq. 30-4.  
Bob and Tip—Poll's, Worcester, Mass. 30-4.  
Bobbie's Arabs—Hammerstein's, Chgo. 30-4.  
Bodine, Florence—Family, Pittsburgh, 30-4.  
Bond, Fred, and Fremont—Benton—Maryland, Balto. 30-4.  
Bonsett, The—Hippodrome, N. Y.—Indefinite.  
Bout, Hope—Orph., Kansas City, 30-4.  
Bouquet—Garrick, St. Louis, 30-4.  
Boulden and Quinn—O. H. Glace Bay, N. S. 30-4.  
Nicklet, Windsor, N. S. 6-11.  
Bowen Brothers—Collins, Seattle, Wash. 30-4.  
Bowen, Frederick V.—Keene's, Bklyn. 30-4.  
Bowen, Walters and Crocker—Bennett's, London, Ont. 30-4. Bennett's, Ottawa, Ont. 6-11.  
Boyd and Viola—Crystal, Milwaukee, 30-4.  
Bradshaw, Chas. H.—Bennett's, Montreal, 30-4.  
Brewer, K. and Helen—Downing—Bell, Oak-  
land, Cal. 30-4.  
Britton, The—Arcade, Toledo, 30-4.  
Brown, Harris and Brown—Colonial, Lawrence, Mass. 30-4.  
Brown and Wilmet—Bennett's, Hamilton, Ont. 30-4.  
Bruno, Chris, and Mable—Russell—Alhambra, N. Y. 30-4. K. and P. Jersey City, 6-11.  
Bryant and Harville—Bijou, Kalamazoo, Mich. 30-4.  
Bijou, Battle Creek, Mich. 6-11.  
Buck, Mr. and Mrs. Hathaway's, Lowell, Mass. 30-4.  
Burke and Toubey—Family, Chester, Pa. 30-4.  
Burnham Trio—Colonial, N. Y. 30-4.  
Burrows, William—K. and P. 125th St. 30-4. and  
K. and P. 23d St. 30-4.  
Burt, Glen—Haymarket, Chgo. 30-4.  
Burton and Brooks—N. Y. Theatre, N. Y. 30-4.  
Bush, Frank—Shen's, Buffalo, 30-4.  
Byron and Blanch—Wash., Spokane, Wash. 30-4.  
Byron and Lewis—Hammerstein's, N. Y. 30-4. K.  
and P. 23d St. 6-11.  
Caffery's Circus—8th and Arch, Phila. 30-4.  
Cameron and Flanagan—Empire, Hoboken, N. J. 30-4.  
Carr, Francis—Newark, N. J. 6-11.  
Cassidy, Tris—K. and P. Union Sq. 30-4.  
Campbell, Edna—Haymarket, Chgo. 30-4.  
Carby Brothers—Orph., N. Y. 30-4.  
Carleton, Al—Pastor's, N. Y. 30-4.  
Carlette—Proctor's, Newark, N. J. 30-4. Empire,  
Paterson, N. J. 6-11.  
Carmen Troupe—Cook's, Rochester, N. Y. 30-4.  
Carrillo, Leo—Keith's, Phila. 30-4.  
Carter and Taylor—Proctor's, Albany, N. Y. 30-4.  
Cassell's Dogs—Orph., 'Prisco, 23-4. Orph., Los An-  
geles, 6-11.  
Casey and Crany—Maj., Chgo. 30-4.  
Chase, Billy—Howard, Balto. 30-4.  
Chester, Mlle.—Hathaway's, Lowell, Mass. 30-4.  
Chingwell—Auditorium, Chgo. 30-4.  
Chorus Sisters—Keith's, Prov. 30-4.  
Clark, Eddie—Maj., Chgo. 30-4.  
Clarke, Harry—Corson—K. and P. 23d St. 30-4.  
Clarke and Temple—Gale's, Galesburg, Ill. 30-4.  
Clummet's Circus—Shubert, Milwaukee, 30-4.  
Clue, Leddie—Bklyn. 30-4.  
Clifford, Billy—K. and P. Union Sq. 30-4.  
Clifton's, Five—Hippodrome, N. Y.—Indefinite.  
COMAN, JOSEPHINE—Tremont, Boston, 30-4.  
Collins and Brown—Chase's, Wash. 30-4. Keith's,  
Phila. 6-11.  
Collins and Hart—Tock, Buffalo, 30-4.  
Columbian, Five—Maj., Dallas, Tex. 30-4. Maj.,  
Houston, Tex. 6-11.  
Concha, Paul—Grand, Syracuse, N. Y. 30-4.  
Conley, Annie and George—Society, N. Y. 30-4.  
Cora, Dowson—Williams—Haymarket, Chgo. 30-4.  
Columbia, St. Louis, 6-11.  
Connolly, E. J.—Orph., 'Prisco, 23-4. Orph., Los An-  
geles, 6-11.  
Cook and Carlin—Gotham, Bklyn. 30-4.  
Cook and Stock—Mohawk, Schenectady, N. Y. 30-4.  
Cook and Robert—Bijou, Green Bay, Wis. 30-4.  
Coke, Lennie—Bklyn. 30-4.  
Cooper, Leo—Bijou, Green Bay, Wis. 30-4.  
Cooper and Robinson—Poll's, New Haven, Conn. 30-4.  
Cora—Orph., 'Prisco, 23-4. Orph., Los Angeles, 6-11.  
Corbett, Ada—Keith's, Prov. 30-4.  
Cornell and Harvard—Colonial, Lawrence, Mass. 30-4.  
Corney, Percy—Orph., Kansas City, 30-4.  
Cotton, Lila—Keith's, Columbia, O. 30-4.  
Cottrell and Powell—Tremont, Boston, 23-4.  
Country Choir—Keith's, Boston, 30-4.  
Coyne's Dogs—K. and P. 125th St. 30-4.  
Crane Brothers—Proctor's, Newark, N. J. 30-4.  
Crane, Mr. and Mrs. Gardner—Poll's, Scranton, Pa. 30-4. Poll's, Springfield, Mass. 6-11.  
Crawford, Clifton—Colonial, N. Y. 30-4.  
CRESSY, WILLIE, and BLANCH DAYNE—  
Hammerstein's, N. Y. 30-4. Chase's, Wash. 6-11.  
Crosby, Bill—Wash. 30-4.  
Croswell, W. P.—Modford, Ore. Nov. 4—Indefinite.  
Crichton, The—Columbia, Clait., 30-4. Keith's, Cleve-  
land, 6-11.  
Croft, Roy—Family, Pittsburgh, 30-4.  
Crown, Billy—Family, Pittsburgh, 30-4.  
Crouch and Richards—Keith's, Boston, 30-4.  
Cummings and Thornton—Novelty, Stockton, Cal. 30-4.  
People's, Los Angeles, 6-11.  
Cunha, Wall—N. Y. Theatre, N. Y. 30-4.  
Cunningham and Smith—Shubert, Councilville, Pa. 30-4. Star, Charleroi, Pa. 6-11. Gen. Monongahela,  
Pa. 9-11.  
Curtis and Palmer—B'way, Camden, N. J. 30-4.  
Cutting, Six—Orph., Minneapolis, 30-4. Maj., Des  
Moines, Ia. 6-11.  
Cyril, Herbert—Bennett's, Ottawa, Ont. 30-4.  
Dagwell, Arie—Bennett's, London, Ont. 6-11.  
Dala, Violet—Orph., Minneapolis, 23-4. Orph., Oms-  
ka, 9-11.  
Dancos, Six American—Proctor's, Newark, N. J. 30-4. Proctor's, Troy, N. Y. 6-11.  
Dankmar-Schiller Troupe—N. Y. Theatre, N. Y. 30-4.  
Darius Brothers—Keith's, Columbia, O. 30-4.  
Darrow, Mr. and Mrs. Stuart—B'way, Camden, N. J. 30-4.  
Davis, Edwards—Armory, Binghamton, N. Y. 30-4.  
Orph., Allentown, Pa. 6-11.  
Davis, Mark and Laura—Star, Homestead, Pa. 30-4.  
De Haven Septette—Orph., Kansas City, 23-4.  
De Mar, Carrie—Chase's, Wash. 30-4.  
De Mont Trio, Robert—Maj., Little Rock, Ark. 30-4.  
De Vay Trio—Orph., Youkers, N. Y. 30-4.  
De Witt, Burns and Burnance—Orph., Allentown, Pa. 30-4. Shen's, Buffalo, 6-11.  
Deane, Sydney—Orph., Oakland, Cal. 30-11.  
Deaves, Harry—Poll's, Hartford, Conn. 30-4. Trent,  
Trenton, N. J. 6-11.  
Deery and Francis—Keith's, Boston, 30-4.  
Delmore Sisters—Poll's, Springfield, Mass. 30-4.  
Gotham, Bklyn. 6-11.  
Delmore and Darrell—Lyric, Cleveland, 30-4. Family,  
Lafayette, Ind. 6-11.  
Denning, Joe—Proctor's, Newark, N. J. 30-4. Poll's,  
New Haven, Conn. 6-11.  
Desval, Olympia—Orph., Kansas City, 30-4.  
Devila and Ellwood—Orph., Atlanta, Ga. 30-4. Orph.,  
Norfolk, Va. 6-11.  
DEVY, Liane—Auditorium, Chgo. 30-4.  
Devyn, Emmett—Columbia, St. Louis, 23-4.  
Diamond and Smith—Grand, Pittsburgh, 30-4.  
Diercke Brothers—Gran Circo Bolli, Mexico City, Mex.  
Indefinite.  
Dillon, The—Keith's, Boston, 30-4. Keith's, Prov.  
6-11.  
Dixon and Anger—Temple, Detroit, 30-4.  
Dixon Brothers—Bennett's, Ottawa, Ont. 30-4.  
Dixon and Fields—Maj., Des Moines, Ia. 30-4.  
DOHERTY, LILLIAN—Hanna, Hamburg, Ger. 1-  
21. Moulin Rouge, Paris, Fr. Feb. 1-23.  
Dolan and Dillon—Family, Pittsburgh, 30-4.

Dolan and Lench—K. and P. Union Sq. 30-4.  
Keith's, Prov. 6-11.  
Dollar Troupe—Orph., Bklyn. 30-4.  
Donald and Carson—Hathaway's, Malden, Mass. 30-4.  
Donnelly, Thos. F. and Zola—Bottall—Grand, Butte,  
Mont. 30-4. Wash., Spokane, Wash. 6-11.  
Dorelli, Selby—Grand, Syracuse, 30-4.  
Doruch and Russell—K. and P. 23d St. 30-4.  
Downey, Louie—Electric, Racine, Wis. 1-Feb. 3.  
Doyle, Major—Gotham, Bklyn. 30-4.  
Doyle, Patsy—K. and P. 23d St. 30-4.  
Doyle's Circus—B'way, Balto. 30-4.  
Dressler, Marie—Palace, London, Eng. Oct. 23-March  
23.  
Drew, Dorothy—Alhambra, London, Eng. Dec. 16-Jan.  
23. Grand, Hanley, Eng. 27-Feb. 1. Hippodrome,  
St. Helena, Eng. 3-4. Empire, Sunderland, Eng.  
10-13. Hippodrome, Birmingham, Eng. 17-22.  
Drew, Mr. and Mrs. Sidney—Trent, Trenton, N. J. 30-4.  
Du Bois—Vanderbilt, E. Liverpool, O. 30-4.  
Duff-Sedley—Shubert, Milwaukee, 30-4.  
Dunbars, Casting—Garrick, Wilmington, Del. 30-4.  
Dunbar, A. O.—Armory, Binghamton, N. Y. 30-4.  
Dunedin Troupe—K. and P. Jersey City, 30-4. Poll's,  
Hartford, Conn. 6-11.  
Dunn, Arthur, and Marie—Gladier—Grand, Pittsburgh,  
30-4.  
Eckel and Dupree—Park, Johnstown, Pa. 30-4.  
Eckhoff and Gordon—Poll's, Scranton, Pa. 30-4.  
Keith's, Phila. 6-11.  
Edwards, Frances—Columbia, Clait., 30-4.  
Elliott, Sister—Bennett's, Hamilton, Ont. 30-4.  
Shen's, Buffalo, 6-11.  
Elite Four—Orph., Bklyn. 30-4.  
Elite-Norfolk Trio—Shen's, Buffalo, 30-4.  
Elton, Jane—Orph., Bklyn. N. Y. 30-4.  
Emmett, Grace—Keith's, Phila. 30-4. Poll's, Scranton,  
Pa. 6-11.  
Emmey's Pets, Mme.—Garrick, St. Louis, 30-4.  
Emonds, Emerson and Emonds—Orph., Rockland, Ill. 30-4.  
Empire City Quartette—Alhambra, N. Y. 30-4.  
Engleton, Nan—Maj., Ann Arbor, Mich. 30-4. Elite,  
Davenport, Ia. 6-11.  
Esmeralda Sisters—Aquarium, St. Petersburg, Rus-  
sia, Dec. 1-Feb. 1.  
Epe, Dutton and Epe—Grand, Pittsburgh, 30-4.  
Etoile's Horse, Mme.—Orph., Boston, 30-4.  
Evers, George W.—Family, Lancaster, Pa. 30-4.  
Fadettes, The Temple, Detroit, 30-4. Cook's, Roches-  
ter, N. Y. 6-11.  
Falls, Eleanor—Columbia, St. Louis, 30-4. Grand,  
Indianapolis, 6-11.  
Fantoma, The—Orph., Bklyn. 30-4.  
Fay, Elsie—Poll's, Waterbury, Conn. 30-4. Poll's,  
Scranton, Pa. 6-11.  
Felix and Cairo—K. and P. 23d St. 30-4. Ham-  
merstein's, N. Y. 6-11.  
Felix and Barry—Colonial, N. Y. 30-4. Orph., Bklyn.  
6-11.  
Felt, Claude—Lyric, Danville, Ill. 30-4.  
Fentelle and Carr—Shen's, Fall River, Mass. 6-11.  
Ferry—Maj., Champlain, Ill. 30-4.  
Fields, Fanny—Adolph, London, Eng. Dec. 9-March  
23.  
Fields, W. C.—K. and P. 23d St. 30-4. Chase's,  
Wash. 6-11.  
Fields and Ward—K. and P. 125th St. 30-4.  
Finley and Burke—N. Y. Theatre, N. Y. 30-4.  
Fletcher, Charles—Leonard—Grand, Syracuse, N. Y. 30-4.  
K. and P. 23d St. 30-4.  
Flexmore, Lily—Auditorium, Chgo. 30-4.  
Florence Sisters—Salon Margherita, Naples, Italy. 3-  
15.  
Fogarty, Frank—Maryland, Balto. 30-4. Empire, Pat-  
erson, N. J. 6-11.  
Ford, Four—Keith's, Cleveland, 30-4.  
Forester—Shubert, Milwaukee, 30-4.  
Forburg, Edwin—Empire, Hoboken, N. J. 30-4.  
Frost, Trenton, N. J. 6-11.  
Foster, Ed—Orph., Reading, Pa. 30-4. Keith's,  
Phila. 30-4.  
Foster and Foster—Orph., New Orleans, 30-4.  
Fox and De Ball—Maj., Kalamazoo, Mich. 30-4.  
Bijou, Hudson, Mich. 6-11.  
Fox, Madge—K. and P. Union Sq. 30-4.  
Foy and Clark—Grand, Syracuse, N. Y. 30-4.  
Francis, Emma—Temple, Detroit, 30-4. Cook's,  
Rochester, N. Y. 6-11.  
Francis and Rodgers—Princess, Columbus 30-4.  
Franklin, Irene and Bert—Green—Auditorium, Lynn, Mass. 30-4. Lyric, Dayton, O. 6-11.  
Franklin and Keen—Poll's, Worcester, Mass. 30-4.  
Fransell, Jeanne—Colonial, N. Y. 30-4.  
Frederick and Gervet—Family, Chester, Pa. 30-4.  
Frederick and Keene—Keith's, Phila. 30-4.  
Friend and Downing—Colonial, N. Y. 30-4.  
Friganza, Tris—Tock, Buffalo, 30-4.  
Fritter, Trenton, Boston, 30-4.  
Furman, Radio—Haymarket, Chgo. 30-4.  
Futurity Winner—Arcade, Toledo, 30-4. Temple, De-  
troit, 6-11.  
Gabel, Master—Orph., St. Paul, 30-4. Orph., Oms-  
ka, 6-11.  
Gale's Monkeys—K. and P. Jersey City, 30-4. K.  
and P. Union Sq. 6-11.  
Gardens, La—Orph., 'Prisco, 23-4. Orph., Los An-  
geles, 6-11.  
Gardner, Eddie—Cooper's, Mt. Vernon, O. 30-4.  
Gardner and Golden—Hathaway's, Lowell, Mass. 30-4.  
Gardner, Jack—Novelty, Bklyn. 30-4. Proctor's, Troy,  
N. Y. 6-11.  
Gardner and Madden—Shen's, Brockton, Mass. 30-4.  
Orph., Youkers, N. Y. 6-11.  
Gardner and Revere—Columbia, St. Louis, 30-4.  
Gardner and Vincent—Empire, Manchester, Eng. 30-4.  
Gaston and Green—Bijou, Balto. 30-4.  
GEMMEL, MAYME, and CO.—Orph., Bklyn. 30-4.  
Genaro—Theatrical Apollo, Chemnitz, Ger. 1-31.  
Genaro's Venetian Gondoliers—Poll's, Springfield, Mass. 30-4. Hamilton, N. Y. 6-11.  
George, Edwin—Garrick, Burlington, Ia. 30-4. Bijou,  
Quincy, Ill. 6-11.  
Georgetta, The—Tock, Buffalo, 30-4.  
Geromes, The—Olympic, Chgo. 30-4.  
Gilbert and Gervet—Family, Chester, Pa. 30-4.  
Gillette Sisters—Grand, Ashland, Wis. 30-4. Maj.,  
St. Paul, 6-11.  
Gilmaine, Garvin—Bijou, New Orleans, 23-4.  
Girty, Mary and Montgomery—Grand, Butte,  
Mont. 6-11.  
Girardot, Etienne—Haymarket, Chgo. 30-4.  
Glanado, Phil—Atlantic Garden, N. Y. 30-4.  
Goforth and Doyle—Maj., Little Rock, Ark. 30-4.  
Golden and Golden—Family, Farm, N. D. 30-4.  
Goldie, Richard—Maj., Chgo. 30-4.  
Goldie, Horace—Colonial, N. Y. 23-4.  
Goldsmith and Hoppe—Auditorium, Quebec, Ont. 30-4.  
Bennett's, Montreal, 6-11.  
Gordon and Gordon—Orph., du Lac, Wis. 30-4.  
Bijou, Sheboygan, Wis. 6-11.  
Gordon, Cliff—Haymarket, Chgo. 30-4.  
Goss, John—Lyric, Meadville, Pa. 30-4. Star, Sis-  
terville, Va. 6-11.  
Grant and Hoad—Grand, Pittsburgh, 6-11.  
Grassie, The—Alhambra, N. Y. 30-4. Chase's, Wash. 6-11.  
Gray, E. D.—Trent, Trenton, N. J. 30-4.  
Green and Werner—Shubert, Milwaukee, 30-4.  
Greenleaf and Green—Hippodrome, N. Y.—Indefinite.  
Hafford and Mantel—B'way, Camden, N. J. 30-4.  
Hagenbeck's Elephants—Hippodrome, N. Y.—Indef-  
inite.  
Hallen and Hayes—Pastor's, N. Y. 30-4.  
Hall and Brown—Orph., Bklyn. 30-4.  
Hanson and Nelson—Trent, Trenton, N. J. 30-4.  
Keith's, Phila. 6-11.  
Hansen and Clark—Bijou, Lansing, Mich. 30-4.  
Harden—Tock, Buffalo, 30-4.  
Harvey, Elsie, and Field Boys—Novelty, Bklyn. 30-4.  
Harvey, W. S.—N. Y. Theatre, N. Y. 30-4.  
Haskell, Lucy—Shubert, Milwaukee, 30-4.  
Hawes Ben All's Arabs—Keith's, Phila. 30-4.  
Hathaway and Gervet—Family, Chester, Pa. 30-4.  
Hawley, E. Frederic—Mohawk, Schenectady, N. Y. 30-4.  
Shubert, Utica, N. Y. 6-11.  
Hawthorne and Burt—Shen's, Toronto, 30-4.  
Hawtry, William F.—Orph., St. Paul, 6-11.  
Hayden, Virginia—Orph., Bklyn. 24-5.  
Hayes, Mary—Orph. and Arch, Phila. 30-4.  
Hayes and Johnson—Bennett's, Ottawa, Ont. 30-4.  
Hayman and Franklin—Tivoli, Sidney, Australia, 30-4.  
Ang. 5-Jan. 4.  
Hazard, Gm—Olympic, Chgo. 30-4.  
Hearn, Tom—Royal, New Castle, Eng. Dec. 23-  
March 23.  
HELENA, EDITH—Auditorium, Chgo. 23-4.  
Henry and Young—Pastor's, N. Y. 30-4.  
Heras Family—Grand, Pittsburgh, 30-4.  
Herbert Empire, Col. Springs, Colo. 30-4. Crystal,  
Trinidad, Col. 6-11.  
HEERMANN, ADELAIDE—Orph., Allentown, Pa. 30-4. Maj., Johnstown, Pa. 6-11.  
HEERMANN, THE GREAT—Columbia, St. Louis, 30-4.  
Hibbert and Willing—B'way, Camden, N. J. 30-4.  
Hibbert and Warren—Colonial, Lawrence, Mass. 30-4.  
Hickman Brothers—Orph., Canton, O. 30-4.  
Hill and Whittaker—Tremont, Boston, 30-4.  
Hill and Whittaker—Keith's, Prov. 30-4.  
Hillard, Robert—Alhambra, N. Y. 30-4. Proctor's,  
Troy, N. Y. 6-11.  
Hilliers, Three—Wonderland, St. Marys, Pa. 30-4.  
Wonderland, Du Bois, Pa. 6-11.  
Hines and Remington—Nelson, Springfield, Mass. 30-4.  
Hip, Little—Keith's, Boston, 23-4.  
Hitachiyama—Hammerstein's, N. Y. 6-11.  
Hoch, Emil—Keene's, Bklyn. 30-4. Colonial, Norfolk,  
Va. 6-11.  
Hodges and Lauchner—Nelson, Springfield, Mass. 30-4.  
Hodgins, Daisy—Hippodrome, N. Y.—Indefinite.  
Holman, Harry—Maj., Birmingham, Ala. 30-4. Maj.,  
Little Rock, Ark. 11-16.  
Horton and La Trica—Star, Seattle, Wash. 30-4.  
Horton, Henry—Keith's, Cleveland, 30-4.



**B.** **Baird**, Lillian-Patner's N. Y., 30-4.  
**Baldwin** and **Ashley-Colonial**, Lawrence, Mass., 30-4.  
**Ballou-Bugston Troupe-Columbia**, St. Louis, 30-4.  
**Barrett**, Joseph-Albion, N. Y., 30-4.  
**Bayless**, Stella, and **Hille Taylor-Kelth's**, Cleveland, 30-4.  
**Beck**, Hattie-Maj., Chgo., 6-11.  
**Beggs and Rose-Serotic Temple**, Prov., 30-4.  
**Benjamin**, Isaac-Columbia, St. Louis, 30-4.  
**Benson and Foster-E. K. and F. 58th St.**, 30-4.  
**Bentley**, Walter-Grand, Portland, Ore., 30-4.  
**Bell**, Edna-Lyric, Wash., 30-4.  
**Bennett**, George-Hippodrome, N. Y.-Indefinite.  
**Berglund and Palm-Orph.**, Atlanta, Ga., 30-4.  
**Berkman**, Burr-Maryland, Balto., 30-4, Cham's, Wash., 6-11.  
**Beth Sterns-Howard**, Boston, 30-4.  
**Bickford**, Charles and P. 23d St., 23-4.  
**Bingham**, M. J., 6-11.  
**McMahon's Minstrel Maids-Poll's**, Scranton, Pa., 30-4.  
**K. and P. Jersey City**, 6-11.  
**Bishop's Pullman Porter Maids-K. and P. 23d St.**, 30-4.  
**Bischoff-Gladys**, N. Y., 6-11.  
**Bisson**, Lettie-Concord, Fargo, N. D., 30-4, Bijou, Winnipeg, Man., 6-11.  
**Blanchard Sisters-Kelth's**, Prov., 30-4.  
**Blackstone's Military Girls-Star**, Seattle, Wash., 30-4.  
Miles Stavordale Quintette-Trent, Trenton, N. J., 30-4.  
**Miller Brothers-Bijou**, Benton Harbor, Mich., 30-4.  
**Millman Trio-Folio Bergere**, Paris, Fr., 1-31.  
**Mills and Mayfair-Family**, Pittsburgh, 30-4.  
**Milne-Gladys Hippodrome**, N. Y.-Indefinite.  
**Milne Four-Bijou**, Winnipeg, Man., 30-4.  
**Cedar Rapids**, Ia., 6-11.  
**Moller**, Carl-Arcade, Toledo, 30-4.  
**Montgomery and Moore-Kelth's**, Boston, 30-4.  
**Monroe**, Trudy-Olympic, Chgo., 30-4.  
**Moore**, Caroly-Proctor's Albany, N. Y., 30-4.  
**Mosney and Holbert-Hippodrome**, St. Helms, Eng., 30-4.  
**Morton**, James J.-Grand, Syracuse, N. Y., 30-4.  
**Morris-Albion**, N. Y., 30-4.  
**Mowatt**, Evelyn-Jazz, Balto., 30-4.  
**Nimrod**, Fred and Eva-Lyric, Cleveland, 30-4.  
**Mullen and Correll-Orph.**, "Prisco, 6-11.  
**Muller**, Chas. and Muller-Crystal, Milwaukee, 30-4.  
**Murphy**, Mr. and Mrs. Mark-Colonial, Lawrence, Mass., 30-4.  
**Murphy**, W. H., and Blanche Nichols-Empire, Paterson, N. J., 30-4, Empire, Hoboken, N. J., 6-11.  
**Murphy and Frances-Columbia**, Cinfil., 30-4, Shea's, Buffalo, 6-11.  
**Murray** and Whitman-Arme, Sacramento, Cal., 30-4.  
**Muscatelli**, John and Harry-Farmarket, Chgo., 30-4.  
**Murray**, M. Elizabeth-Haymarket, Chgo., 30-4.  
**Murray Sisters-Orph.**, Yonkers, N. Y., 30-4.  
**Newell and Noble-Empire**, Croydon, London, Eng., 30-4.  
**Papular**, London, Eng., 6-11, Shoreditch, London, Eng., 12-18, Hippodrome, Sheffield, Eng., 27-1.  
**SILENCE FREE-Tremont**, Boston, 30-4.  
**Nice**, Emily-Orph., Rockford, Ill., 30-4.  
**Nichols Sisters-Temple**, Detroit, 30-4.  
**Night in an English Music Hall-A Orph.**, Bklyn., 30-4.  
**Nightingale and the Poets A-Orph.**, Memphis, 30-4.  
**Nixon**, New Orleans, 5-11.  
**Noheara**, The-Kelth's, Boston, 30-4.  
**North Jack-Thet**, Buffalo, 30-4.  
**Nowlin**, Dave-People's Cedar Rapids, Ia., 30-4.  
**Mal. Sioux Falls**, Ia., 6-11.  
**O'Boyle and Thomas-Ninth and Arch**, Phila., 30-4.  
**O'Brien**, David-Lawrence, Maj., Chm., 30-4.  
**O'Connell and Golden Star Uniontown**, Pa., 30-4.  
**O'Hann Run-Haymarket**, Chgo., 30-4.  
**O'Hara and Watson-O. H. Greenville O.**, 30-4.  
**Oliver**, Clarence-Columbia, St. Louis, 29-4.  
**Gloria Quattrone**, K. and P. 58th St., 30-4.  
**O'Mear Sister-Orph.**, 30-4.  
**O'Neill**, Sadie-Family, Chester, Pa., 30-4.  
**O'Rell and Barry-Maj.**, Ashland, Ky., 6-11.  
**Orbaney's Cocktails-Lytic**, Mobile, Ala., 30-4.  
**Ort**, Frank, and Harry Fox-Kelth's, Phila., 6-11.  
**Foster Troupe Willie-Temple**, Detroit, 30-4.  
**Parmelee and Mack-Woodward**, Wheeling, W. Va., 30-4.  
**Lytic**, Cleveland O., 6-11.  
**Paulson and Donkey-Shen's**, Buffalo, 30-4, Shen's, Chicago, 6-11.  
**Peist**, Fred and Annie-Kelth's, Boston, 30-4.  
**Pendure Brothers-K. and P. 58th St.**, 30-4.  
**Pernance Brothers-Colonial**, N. Y., 30-4.  
**Perrine Brothers-Maj.**, Des Moines, Ia., 30-4, Orph., Minneapolis, 6-11.  
**Pharadic Phantasies-Grand**, Pittsburgh, 6-11.  
**Phillipart Brothers-Hippodrome**, N. Y.-Indefinite.  
**Piracolla Five-Mahawk Schenectady**, N. Y., 30-4.  
**Polly Pickle's Pets-Maj.**, Johnston, Pa., 30-4.  
**Port**, Grace-Lyric, Canton, Indefinite.  
**Potter and Harris-Family**, Chester, Pa., 30-4.  
**Powell-Family**, Chester, Pa., 6-11.  
**POWERS, EDDIE-Grand**, Fargo, N. D., 30-4.  
**Ralton**, Randolph, Man., 6-11.  
**Rand**, Billie-Serotic Temple, Prov., 30-4.  
**Rucka**, Two-Peace, N. Y., 30-4.  
**Quartette**, That-Garrison, St. Louis, 30-4.  
**Quartette**, The-Orph., Salt Lake City U., 30-4.  
**Quinlan and Mack-Kelth's**, Boston, 30-4.  
**Salchow Sisters-Star**, Wilkesburg, Pa., 30-4.  
**Dreamland**, McKeesport, Pa., 6-11.  
**Sadler**, The-Kelth's, Columbus, O., 30-4, Maj., Chgo., 6-11.  
**Saiton**, Bobby-Grand, Hamilton, O., 30-4.  
**Sampson Sisters-Olympic**, Chgo., 30-4.  
**Santa**, The-Unique, Minneapolis, 30-4.  
**Sass and Sinks-Flora**, Amsterdam, Hol., 1-15.  
**Palace**, Cardiff, Wales, 20-25, Palace, Gloucester, Eng., 27-Feb. 1.  
**Savva and Von Kaufman-Bijou**, Quincy, Ill., 30-4.  
**Temple**, Ft. Wayne, Ind., 6-11.  
**Scars and June-Tremont**, Boston, 23-4.  
**Star**, Columbia, Cinfil., 30-4, Hopkins', Louisville, 6-11.  
**Armound**, Ruby-Kelth's, Phila., 30-4.  
**Sedford and Winchester-Cook's**, Rochester, N. Y., 30-4.  
**Sedford's Troy**, N. Y., 6-11.  
**Selig and Currier's**, Buffalo, 30-4.  
**Sells Brothers-Cook's**, Rochester, N. Y., 30-4.  
**Kelth's**, Prov., 6-11.  
**Seminole**, Maymie-Orph., Salt Lake City, 30-4.  
**Sensado**, Three-Arcade, Toledo, 30-4.  
**Seraud and Brown-Novelly**, Bklyn., 30-4.  
**Servino Family-Forest**, Cedar Rapids, Ia., 30-4.  
**Sodin's Clinton**, Ia., 6-11.  
**Sosa**, Deane-Empire, Shepherd's Bush, Eng., 30-4.  
**Empire**, Cardiff, Wales, 6-11, Coliseum, London, 30-4.  
**Stewart**, Arthur, Birmingham, Eng., 20-23, Empire, Ardwick, Manchester, Eng., 27-Feb. 1.  
**Eynard**, Ed. F.-Proctor's Newark, N. J., 20-4.  
**Proctor's Albany**, N. Y., 6-11.  
**Salto Quartette-Orph.**, Reading, Pa., 30-4, Orph., Lancaster, Pa., 6-11.  
**Jones**, Four-Proctor's Albany, N. Y., 30-4.  
**Lee and Elmer-Young's**, Atlantic City, N. J., 30-4.  
**Proctor's Elizabeth**, N. J., 6-11.  
**Lee and Hill-Old and Arch**, Phila., 30-4.  
**Lee and Freest-Orph.**, Bklyn., 30-4, Albion, N. Y., 6-11.  
**Lee**, Fauny-Proctor's Albany, N. Y., 30-4.  
**Lee**, John C., and Sallie Cohen-Orph., "Prisco, 5-11.  
**Ich and Howard-Old and Arch**, Phila., 30-4.  
**Ich**, Jack and Bertina-Grand, Tacoma, Wash., 30-4.  
**Charles**, Chris-Grand, Indianapolis, 30-4, Columbia, Cinfil., 6-11.  
**Chardon**, Lavender-Nelson, Springfield, Mass., 30-4.  
**Chapin**, R. Roy-Olympic, Chgo., 30-4.  
**Charlotte Brothers-Kelth's**, Cleveland, 30-4.  
**The Grand**, Pittsburgh, 30-4.  
**Brothers-Albion**, Brussels Bel., 1-15.  
**Atter**, Max, and Grace Foster-Albion, Paris, Fr., 1-31, Albion, Brussels, Bel., Feb. 2-15.  
**Artha**, Hayes and Roberts-Crystal, Milwaukee, 30-4.  
**Arthur**, Augustus-Columbia, St. Louis, 30-4.  
**Orph.**, Allentown, Pa., 6-11.  
**Adach and Childress-Bijou**, Flint, Mich., 30-4.  
**Brand**, Grand Rapids, Mich., 6-11.  
**Archers**, Eight English-Orph., Bklyn., 30-4.  
**Arnold**, Sam Gray-Lyric, Terre Haute, Ind., 30-4.  
**Art Brothers-Crawford**, Topeka, Kan., 30-4, Lyric, Lincoln, Neb., 6-11.  
**Agnes and Drely-K. and P. 58th St.**, 30-4, Poll's Worcester, Mass., 6-11.  
**Agnes**, Will-Colonial, N. Y., 30-4.  
**Alfy's**, La Colonial, Quintette-Columbia, St. Louis, 30-4, Olympic, Chgo., 6-11.  
**Alfy's Paradise Alley-Auditium**, Quebec, 30-4.  
**Jennett's Ottawa**, Ont., 6-11.  
**Opera**, Operatic Troupe-Grand, Syracuse, N. Y., 6-11.  
**Archie**, Julia-Auditium, Chgo., 30-4.  
**Maier**, McQuaid and O'Neill-Lubin's, Balto., 30-4.  
**Maier and Lewis-Middlesex**, Burmondsy, Eng., 30-4.  
**Maier and Countess**, and Fred Paula-Trent, Trenton, N. J., 30-4.  
**Maier**, Luigi-Kelth's Cleveland, 30-4.  
**Mad Brothers-Howard**, Boston, 30-4.  
**McCall and Davis-Pastime**, Atlanta, Ga.-Indefinite.  
**McCall and Held-Hathaway's**, Lowell, Mass., 30-4.  
**MAH THOMAS J. AND MARY REICH-**  
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628. — Lester Wallack. Programme of the Testimonial Performance to Mr. Wallack at Metropolitan Opera House, New York, May 21, 1888. Bought by Mr. Buttrick, \$3.25.

629. — Samuel H. Wendell. The Law of the Theatre. Bought by Magee, \$1.50.

630. — William Warren. Life and Memoirs of. Bought by Marlboro, \$1.

631. — Francis Courtney Wemyss. Twenty-six Years of the Life of an Actor and Manager. Bought by Benson, \$2.50.

632. — Tate Wilkinson. Memoirs of His Own Life. Bought on order, \$1.50.

633. — The Wandering Patience; or, A History of the Yorkshire Theatres, from 1770 to the Present Time. Bought on order, \$1.50.

634. — Wilkinson's London Illustrata. Bought by D. R., \$5.50.

635. — William Winter. Shakespeare's England. Bought by C. E. S., \$19.

636. — Shadows of the Stage. Bought on order, \$1.60.

637. — W. W. Winter. Shakespeare's England. Bought by C. E. S., \$19.

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and the Woman. By Augustin Daly. Bought on order, \$9.50.

1019. Wood. Memoir of Mr. and Mrs. Wood. Bought by Melham, \$4.75.

1020. William B. Wood. Personal Recollections of the Stage during a Period of Forty Years. Bought on order, \$1.10.

1021. William Wycherley. The Works of William Wycherley. Bought by Dryden, \$2.50.

1022. Emilie Zola. Theatre. Bought on order, \$4.

1023. Young. A Memoir of Charles Wayne Young. By Julian Charles Young. Bought by M. S. \$1.15.

ALFRED DICKES.

### QUESTIONS ANSWERED.

**FRANK BATLY, Winnipeg:** We have no record of Rebecca Warren's having played Camille in any other place than in Winnipeg, Dec. 18 to 22, 1907.

**J. E. McD., Atlanta, Ga.:** The name of the first English professional actor is not known, or is there a record of the first professional performance in England. Acting seems to have been known in England as far back as the reign of Henry VI. Actresses first appeared on the English stage in 1629.

**GEORGE HOLDEN:** The Sign of the Cross had its first production in St. Louis. We have no record of Wilson Barrett having performed in the play in New York City. Wilson Barrett's first appearance before the American public was in New York City on Oct. 11, 1886. The Silver King was first performed at the Princess Theatre in London in 1882. We have no record of the length of the run. Claudian was first performed at the Princess in London on Dec. 6, 1883. It ran 248 nights. Clito was first performed at the same place on May 1, 1886.

**HARRY C. GIBSON, Shreveport, La.:** Belphégor, le Montebank, is the hero of several English dramas adapted from the Follies of MM. Denery and Marc Fourrier. It was first produced at the Gaité, Paris, on Nov. 9, 1850, with Frédéric Lemaître as the hero. Belphégor the Mountebank; or, The Pride of Birth, a play in three acts, was brought out at the Adolph Theatre, London, on Jan. 13, 1851, with B. Webster as the hero. Belphégor, the Itinerant, is a drama in four acts adapted by J. Courtney and first performed at the Surrey Theatre, London, on Jan. 20, 1851, with Creswick as Belphégor. Belphégor, the Buffoon, is a play in three acts Thomas Higgin and T. Hailes Lacy, first performed at the Victoria Theatre, London, on Jan. 1, 1851, with J. T. Johnson as Belphégor. Contemporaneous with these three versions was a fourth, performed at the City of London Theatre on Jan. 20, 1851, with E. F. Barrie as the hero. In April, 1850, an adaptation in three acts, by Charles Webb, was produced at Sadler's Wells Theatre, under the title of Belphégor, the Mountebank; or, Woman's Constancy, with Charles Dillon as Belphégor. The piece was re-edited at Drury Lane in 1878, with Dillon in his original part. An adaptation by Charles Fechter and John Brougham, entitled The Mountebank, was produced on April 17, 1865, with Fechter as Belphégor. There was also an adaptation of Belphégor by John Coleman. Versions of Belphégor were performed in New York City in March, 1851—one at the Broadway Theatre, with Conway as the hero, and the other at the New Theatre, with Paddy in the title part. 1858 Clarence Holt appeared.



## OBITUARY.

## Thomas Warburton.

Thomas Warburton, for about sixty years a well-known theatrical manager, died on Dec. 23, at the home of his son, 428 East Fifty-second Street, New York City. He was eighty-one years old, and had been ill for some time from an attack of grip. Mr. Warburton came to this country from England with his parents when he was about six years old, and settled at Wappinger's Falls, in Dutchess County. He came to New York City about sixty years ago, and learned the trade of a veneer cutter. While working at this trade he joined an amateur dramatic club, in which were William H. Crane, Billy Florence, and others. In this society he acquired a liking for theatrical life, and in a short while he started out doing advance work for a circus. Shortly after this Manager Van Cott organized the Continental Old Folks, of which company he became the manager. Mr. Warburton was the first to exploit Artemus Ward, and later he was the manager of Robert Heller, the pianist and musician. He was the manager for one of the Harvill Minstrel companies, and while in that position he started Billy Barry on his successful career. For nineteen years Mr. Warburton managed Billy Tom, the negro pianist. Billy Tom was taken from General Robinson, who acted as his trustee, at which time Mr. Warburton practically retired from theatrical work. He married Nancy Porter, daughter of Rufus Porter, an investor and first owner of the "Scientific American." He is survived by two sons and two daughters. The funeral services were held in Glen Church, Wappinger's Falls, on Thursday afternoon, Dec. 28.

## James Henry Warwick.

James Henry Warwick, at one time a member of the Old Bowery Theatre Stock company, and who appeared with Edwin Booth, Edwin Forrest, and other famous actors, died at his home, 473 Greene Avenue, Brooklyn, on Dec. 21. He was born in London, England, in 1824, and came to this country when a boy. He was an extensive traveler, and for many years was a lecturer. He was credited with being the first man to use stereoscopic photograph slides. He lived in California from 1865 to 1870, and in that time was a member of the Legislature for three terms. He was also a Justice of the Supreme Court in Nevada, and delivered the address on the formal opening of the Northern Pacific Railroad. He was an author, and wrote many plays and poems. For thirty years of his life he was the New York correspondent for many of the leading papers. He was a thirty-second degree Mason, and was a member of the Brooklyn Masonic Veterans' Association. A daughter and two grandchildren survive him.

## Nathaniel.

Carl Meisel, one of the original members of the Boston Symphony Orchestra, and a violinist and teacher of distinction for nearly half a century in Boston, died in that city on Dec. 27 of heart failure, unimpaired by grip, aged seventy-nine years. Mr. Meisel was born in Germany and came to Boston at the age of twenty-three. He gave violin lessons and became a member of the famous old Handel and Haydn Society. He was the last survivor of that club. Later he founded the Boston String Quartet, which was disbanded about ten years ago. While looking upon Boston as his home, Mr. Meisel passed many years during his long professional career in other cities of the country and in Leipzig and other German centres of music. Many of the pupils whom he taught in these cities and in Boston have since attained distinction. He is survived by his wife.

Boardman S. Carnes, interlocutor of the Al. G. Field's Minstrels, died at Columbus, Ohio, on Sunday, Dec. 29, of pneumonia, after a few days illness. Mr. Carnes had been in Mr. Field's employ for some time, and was considered an expert in his line of work. In addition to his duties as interlocutor, he sang ballads, having a rich and powerful voice. His death is greatly regretted by Mr. Field, his comrades in the company and a wide circle of friends.

Harry Williams, well-known as a theatrical manager twenty years ago, died of heart disease in his home at 805 Greene Avenue, Brooklyn, on Christmas Day. Mr. Williams was sixty-eight years old, and for many years managed the Broadway Theatre, in Broadway Avenue, Williamsburg. He was a member of the firm of Theatrical and Williams, and many stars appeared there under his management.

William I. Robinson, father of George K. Robinson, the well-known manager of the Bennett-Moulton attractions, died at Worcester, Mass., on Dec. 18, of heart disease. He was struck at his desk and died instantly. He was sixty-eight years old, and had many acquaintances in the profession, made through his son. He leaves a widow and six children.

Charles H. Perry, who traveled with many circuses, as a "living skeleton," was found dead in a hut on the outskirts of Providence, R. I., on Dec. 29. He was six feet in height and weighed only eighty pounds. He is survived by a widow, a son and a daughter who live in New York.

## CORRESPONDENCE.

Received too late for classification.

## TENNESSEE.

CHATTANOOGA—OPERA HOUSE (Paul R. Albert, mgr.): The Lion and the Mouse Dec. 18, delighted a good house. Paul Gilmore in The Wheel of Love 19; average house; good performance. The Great Divide 20; fair house. The Holy City 21. Madame Butterfly 22. The Girl in the Red 23. (O. A. Neal, mgr.): Nat. M. Williams in A Lucky Devil 16-21; big house pleased. Black Crook 22. The County Chairman 30-4.—ITEM: Mrs. Leslie Carter has postponed the date of her appearance from 28 to March.

BRISTOL—HARRINGTON OPERA HOUSE (M. L. Fowler, mgr.): A Broken Heart Dec. 18; fair house and business. A Cowboy's Girl 24 pleased good business. Leighton the Wizard and Pochontas 25. My Wife's Family 26.

## TEXAS.

LA GRANGE—OPERA HOUSE (Gul. Meyenberg, mgr.): Zeke, the Country Boy Dec. 22; fair sized audience. Barlow and Wilson's Minstrels 23.

## VIRGINIA.

CLIFTON FORGE—MARONIC OPERA HOUSE (W. F. Tinsley, mgr.): My Wife's Family Dec. 26; large and delighted audience. Six in New York 27; poor. Fatty Felix 1.

## CANADA.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): Henry Ludlow in Richard III and Shylock Dec. 23-25; good; light business. Paid in Full 26, 27.—GRAND (R. J. Birdwhistell, mgr.): Hooligan in New York 23-25; very good business to good performance. Dora Thorne 26-28. Around the Clock 30-1. Martin's U. T. C. 2-4.

## AMATEUR NOTES.

Girl pupils of the Washington Irving High School presented The Rivals on Dec. 23.

The Dramatic Club of the Teachers' College of Columbia University presented the miracle play, The Star of Bethlehem, in the college chapel on Dec. 19. Only two scenes and the prologue of the play were given.

## Married.

CUNNINGHAM—LEE.—John Vernon Cunningham and Agnes Lee, at Barlow, Pa.

HARMER—STARR.—On Dec. 24, E. H. Harmer and Mabel Starr.

MITCHELL—VAN BUSKIRK.—Percival J. Mitchell and Jane Van Buskirk, at London, England, on Dec. 17.

BURTON—DONNELLY.—At Albany, N. Y., Dec. 23, Stanley Burton, of Baltimore, and Myra Donnelly, professionally known as Myra Dumont.

## Died.

CARRER.—At Columbus, Ohio, on Dec. 29, Boardman S. Carnes.

PERRY.—At Providence, R. I., on Dec. 29, Charles H. Perry.

ROBINSON.—William I. Robinson, at Worcester, Mass., on Dec. 18.

WARHURST.—Thomas Warburton, at New York City, on Dec. 23.

WARWICK.—James Henry Warwick, at Brooklyn, on Dec. 21.

WILLIAMS.—Harry Williams, at Brooklyn, on Dec. 23.

## IN BROOKLYN THEATRES.

At the Broadway Theatre this week, R. H. Sothern will give eight performances, opening Monday night with Lord Dunsany, which will be repeated on Tuesday night and Saturday matinee. If I Were King will be presented at the Wednesday matinee, Wednesday evening and Thursday night. On Friday night Mr. Sothern will appear in The Fool with Mad. There is No God. Hamlet will be given on Saturday night. Next week Mrs. Wynn of the Cabbage Patch.

Edie Fay in The Orchid is the attraction this week at the Montauk Theatre. In the cast are Maria Arcaro, Ada Gordon, Florence Martin, Rose Botti, Marietta, di Dio, Jean Salsbury, George C. Williams, Charles, Kevin, Richman, Randolph Young, and David. Next week The Red Mill. The Alton Opera company entered on its second week at the Grand Opera House Monday night with a very creditable performance of The Bohemian Girl. Estelle Westworth, Harry Landon, Edna Brown, and Fritz von Rosenberg, Robert Lett, Joseph Fredrick, Grace Wall and C. W. Phillips all widely known, are in the cast. Next week, H. Tinsley. The Haymarket Theatre offers The Wizard of Oz this week. Next week, Channing Clark in O'Hell of Derry.

The Shoemaker, with Lew Welch in the stellar role, is seen this week at the Elton Theatre. The company consists of the following: The Wizard of Oz. The Haymarket Theatre offers The Wizard of Oz this week. Next week, Channing Clark in O'Hell of Derry.

Shore Acres is seen this week at the Elton Theatre. The company consists of the following: The Wizard of Oz. The Haymarket Theatre offers The Wizard of Oz this week. Next week, Channing Clark in O'Hell of Derry.

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## VAUDEVILLE.

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Devil's Auction 31. Allen Dune in A Romance of Ireland 1.

BOULDER—CURRAN OPERA HOUSE (R. P. Pease, mgr.): The Mayor of the Year Dec. 18, delighted a good house. Richard and Pringle's Minstrels 23. The Devil's Auction 24. The Show Girl 1. Frank Daniels in The Tattooed Man 2.

GREENEY—THEATRE (W. F. Stephens, mgr.): The Mayor of the Year Dec. 17; fair house and fair business. Richard and Pringle's Minstrels 20; fair to good business. Devil's Auction 23. The Show Girl 24.

LA JETTA—THEATRE (H. R. Bourne, mgr.): Her to the Hurrah Dec. 16 pleased the business.

## CONNECTICUT.


NEW HAVEN—HIXSON (E. D. Hixson, mgr.): Mrs. Fiske in Remembrance, matinee and evening, Dec. 25, gave her first performance of this play before two large audiences. This is the last time Mrs. Fiske has shown this city for a premiere, and never has she been seen in a role that fitted her better than that of Rebecca West. She held the audience's attention from the time the curtain rose to the end. One feels that her whole heart is put into her efforts, and she is truly magnificent. The part might have been created for her, and one felt in studying her impersonation that it was not a play altogether, but that they were seeing real people in real life. Mrs. Fiske was the heart of all her listeners, and left an impression in their mind that grows in strength. The play seems like certain music we hear. It is like the work of the old masters, having the power to reach the heart of every one. The entire company was perfectly at home in the various roles, and each helped to render one of the most solid and artistic performances ever presented in this city. The play was staged with that richness and taste that please the eye. Lillian Russell in Wildfire 25. Ernest Novelli in A Night Off (matinee) Dec. 25. The Show Girl 26. The Mayor of the Year Dec. 27. The Devil's Auction 28. His Honor the Mayor 29. NEW HAVEN (J. H. Wilcox, mgr. res.): A Married Hero 20, 21 was one of the strongest dramatic offerings of the season, and drew good houses every performance. Happy Goodness a Trip Around the World 22-23 pleased solid audiences. The Cat and the Fiddle 24-25. The Four Corners of the Earth 30-Jan. 1.—HIOU (Pauline H. Boyle, mgr. res.): Week 23. The Elton Theatre stock co. in Nine Jews; a comedy melodrama in stock. Mrs. Fiske in Remembrance, matinee and evening, Dec. 25, gave her first performance of this play before two large audiences. This is the last time Mrs. Fiske has shown this city for a premiere, and never has she been seen in a role that fitted her better than that of Rebecca West. She held the audience's attention from the time the curtain rose to the end. One feels that her whole heart is put into her efforts, and she is truly magnificent. The part might have been created for her, and one felt in studying her impersonation that it was not a play altogether, but that they were seeing real people in real life. Mrs. Fiske was the heart of all her listeners, and left an impression in their mind that grows in strength. The play seems like certain music we hear. It is like the work of the old masters, having the power to reach the heart of every one. The entire company was perfectly at home in the various roles, and each helped to render one of the most solid and artistic performances ever presented in this city. The play was staged with that richness and taste that please the eye. Lillian Russell in Wildfire 25. Ernest Novelli in A Night Off (matinee) Dec. 25. The Show Girl 26. The Mayor of the Year Dec. 27. The Devil's Auction 28. His Honor the Mayor 29.

BRIDGEPORT—SMITH'S (Edward C. Smith, prop.): A. E. Culver, mgr.: Human Hearts appeared to have lost none of its popularity Dec. 10-21. The Show Girl 22, 23; action and settings gained in the country. The Cat and the Fiddle 24-25. The Four Corners of the Earth 30-Jan. 1.—HIOU (Pauline H. Boyle, mgr. res.): Week 23. The Elton Theatre stock co. in Nine Jews; a comedy melodrama in stock. Mrs. Fiske in Remembrance, matinee and evening, Dec. 25, gave her first performance of this play before two large audiences. This is the last time Mrs. Fiske has shown this city for a premiere, and never has she been seen in a role that fitted her better than that of Rebecca West. She held the audience's attention from the time the curtain rose to the end. One feels that her whole heart is put into her efforts, and she is truly magnificent. The part might have been created for her, and one felt in studying her impersonation that it was not a play altogether, but that they were seeing real people in real life. Mrs. Fiske was the heart of all her listeners, and left an impression in their mind that grows in strength. The play seems like certain music we hear. It is like the work of the old masters, having the power to reach the heart of every one. The entire company was perfectly at home in the various roles, and each helped to render one of the most solid and artistic performances ever presented in this city. The play was staged with that richness and taste that please the eye. Lillian Russell in Wildfire 25. Ernest Novelli in A Night Off (matinee) Dec. 25. The Show Girl 26. The Mayor of the Year Dec. 27. The Devil's Auction 28. His Honor the Mayor 29.

NEW LONDON—LYCEUM (Ira W. Jackson, mgr.): The Mayor of the Year Dec. 23 with Blanche Walsh in Remembrance, matinee and evening. The Mayor of the Year Dec. 24 to large business. The Mayor of the Year Dec. 25 to large business. The Mayor of the Year Dec. 26 to large business. The Mayor of the Year Dec. 27 to large business. The Mayor of the Year Dec. 28 to large business. The Mayor of the Year Dec. 29 to large business. The Mayor of the Year Dec. 30 to large business. The Mayor of the Year Dec. 31 to large business. The Mayor of the Year Dec. 1 to large business. The Mayor of the Year Dec. 2 to large business. The Mayor of the Year Dec. 3 to large business. The Mayor of the Year Dec. 4 to large business. The Mayor of the Year Dec. 5 to large business. The Mayor of the Year Dec. 6 to large business. The Mayor of the Year Dec. 7 to large business. The Mayor of the Year Dec. 8 to large business. The Mayor of the Year Dec. 9 to large business. 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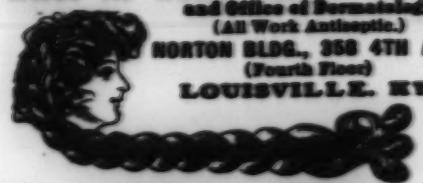
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